

**THE**  
**RĀVYAPRABĀSĀ**  
**OF**  
**MAMMAṬA**

(First, Second, Third & Tenth Ullāsas)



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**BELGAUM.**







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मम्मटविरचित.

# काव्यप्रकाशः

प्रथमद्वितीयतृतीयदशमोऽङ्काः

The

## KĀVYAPRAKĀS'A

of

MAMMATA

First, Second, Third & Tenth Ullāsas

*Edited with a detailed Introduction, literal English -  
Translation, exhaustive critical and exegetical  
Notes, several useful Indices & c.*

BY

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# Preface

I had the great fortune of being moulded in my student-hood by three great ācāryas, amongst several others,—Prof. H D Velankar, M. A., the late Prof A B Gajendragadkar, M. A., and Prof S S Sukthankar, M. A. All these gurus are well-known authorities on Kāvya prakāśa, and what is presented in the next few pages is the essence of the teaching of these three great Ācāryas, barring the mistakes which are wholly mine. I can very well say, adapting the mangala to the Siddhāntakaumudī by Bhaṭṭojī Dīkṣita ‘मुनित्रय नमस्कृत्य तदुक्तीं परिभाष्य च । काव्यप्रकाशव्याख्येयमाङ्गलभाषामयी कृता ॥’

I learnt Kāvya prakāśa, at the College, at the feet of Prof. A. B. Gajendragadkar; and it is a privilege to be cherished life-long—as all students of that great Professor would ever admit with reverence and delight. Naturally his teaching and notes have left a deep impression on me and my book as well; and I take pride in it. Actually I have printed the text straight from his famous edition of Kāvya prakāśa I-II-III-X, and in the translation, notes and also Introduction I have much basked, intentionally as also unintentionally, in the reflected glory from my Guru. So also the edition of Kāvya prakāśa I-II by Prof. Velankar and of Kāvya prakāśa I-II-III-X by Prof. Sukthankar have their own impression indelibly left on my work. Besides I take this opportunity of expressing my gratitude to all the Pūrvasūris in the field.

This edition is not intended to supplant the three masterly works of my gurus; it is because these have gone out of print that I felt justified in venturing with my humble effort at editing Kāvya prakāśa I-II III-X with translation, notes, ‘Introduction & c. I had already brought out an edition of Kāvya prakāśa I-II-III in 1955, when the Kāvya prakāśa editions by my Gurus went out of print (except for Ullāsa X by Prof Sukthankar). That edition is already sold out, and by now even Ullāsa X by Prof Sukthankar has become unavailable. So I decided to bring out an edition of these four Ullāsas (I-II-III-X) revising and enlarging my edition of Ullāsas I-II-III and adding Ullāsa X for the first time. I have tried my best to keep up the standards which I have inherited, as also those which I have

already established in my earlier editions of various texts. Though I have spared no pains to make the editions as useful for students as possible in every respect, still I would recommend to them to go to the works by my Professors and by other Pūrvasūris in the original and reap the advantage of their vast erudition.

I may humbly claim that I have tried to give in this edition a beautifully and correctly printed text of the four Ullāsas, an accurate English translation, and Introduction and notes exhaustive enough for the University students, but avoiding cumbrous details. The critical study of the subject-matter covered by Mammata in these Ullāsas (see notes) is a special feature of this edition and would be of immense help to students.

I end with sincere gratitude and thanks to Professors and Students of Sanskrit, who have given uniformly a very kind patronage to the various editions of texts published by me as yet; and I confidently hope that I can ever rely on the same,—now and always.

Lastly but not least I thank my friend Shri T A Kulkarni B Sc (Hons ), B Ed , Proprietor of Nutan Printing Press and Nutan Prakashan, for enthusiastically taking up the printing and publication of the edition and doing the work with great drive, devotion and despatch and bring out the book with such a nice get-up. I thank his entire staff also for the quick and excellent printing of the book as also for their uniform courtesy, kindness and helpfulness. I crave the the readers' indulgence for occasional printing mistakes, which were inevitable in view of the great pace at which we completed our job. Important misprints are noted in the Errata. So also for want of degree type in Devnāgarī in notes, the Sanskrit orthography has taken some modernised appearance therein.

क्लेशः फलेन हि पुनर्नवतां विधत्ते

96, Satyabhama Nivas,  
Tilakwadi, Belgaum }  
19-2-1959

S. V. DIXIT.

To  
My Wife





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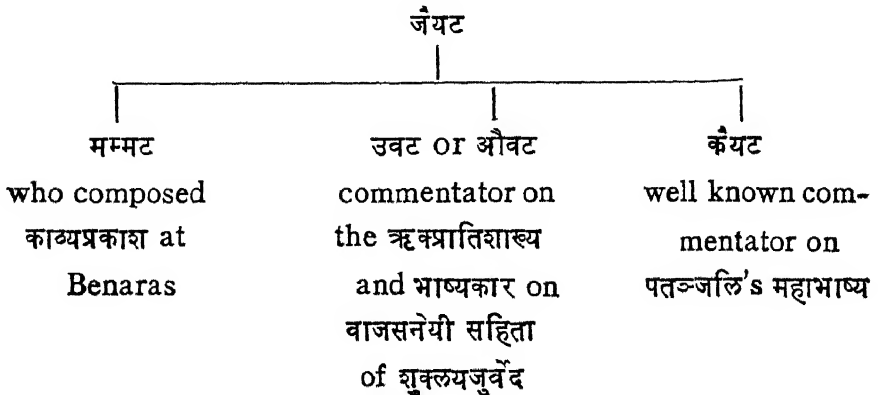


# INTRODUCTION.

## 1 A Biographical Sketch of Mammata:-

It is a usual complaint about the chronology of Sanskrit Literature, that it is marked by a paucity of definite historical information about Sanskrit authors. Even what little is available is generally mixed with fancy to a great extent, and it is only after a careful sifting and evaluation of the internal and external data about an author, that we can build a sort of a biographical sketch about him. Even the few authors like Bāṇa or Bhavabhūti who give some information about themselves are not always very methodical, exhaustive and strictly historical; while the vast majority of Sanskrit authors prefer almost a complete silence about themselves. Due to the lack of exact historical chronology we have to speak in terms of decades and centuries when fixing the dates of Sanskrit authors.

Not much is known about Mammata's life either from his pen or from any contemporary evidence. But some of the several commentaries on the Kāvyaaprakāśa throw some light on his personal history. Bhīmasena, the author of the commentary Sudhāsāgara gives some details about Mammata. Bhīmasena himself flourished in the 18th century and wrote his commentary in 1723 A. D. He gives the following information about Mammata:—



Evidence from the works of उवट<sup>1</sup> and कैयट<sup>2</sup> supports Bhīmasena's information [see footnotes]. We find that Kaiyata clearly gives his father's name as Jaiyata, while Uvata gives it as Vajrata or Jaiyata. Vajrata and Jaiyata may have been the names of the same individual; or the variant Vajrata might have been a mistake. But as matters stand, there seems to be no reason for doubting the veracity of the information supplied by Bhīmasena. It is quite on the cards that Mammata, Uvata and Kaiyata were brothers.

Ānanda, the native place of Mammata is supposed by some to be a town in Gujerat. But we think it to be in Kashmir. There are good reasons to believe that *Mammata was a Kāśmīrian*. The following are the more important among these —

(i) The very name of Mammata has a Kashmiri ring about it, it has many analogous Kashmiri names like Allata, Bhallata, Lollata and the like.

(ii) Mammata possessed the title राजानक which is Kashmirian in origin and which many Brahmins possess to this day.

(iii) The illustration of obscene sense from consuequent letters which he cites in his *Kāvyaaprakāśa* smacks of Kāśmīr. He refers to the word रुचि कुरु in this connection. The word चिड्कु has a bad sense in Kashmir as Viśvanātha tells us

<sup>1</sup> cp. 'महाभाष्यार्णवावारपारिण विवृतिप्लवम् ।

यथागमं विधास्येऽहं कैयटो जयटात्मज ॥' (कैयट's प्रदीप)

<sup>2</sup> cp. 'ऋष्यादीश्च पुरस्कृत्य अवन्त्यामुवटो वसन् ।

मन्त्रभाष्यमिदं चक्रे भोजे राज्यं प्रशासति ॥

आनन्दपुरवास्तव्यवज्रटाख्यस्य सूनुना ।

मन्त्रभाष्यमिदं क्लृप्तं भोजे राज्यं प्रशासति ॥”

(another ms. reads आनन्दपुरवास्तव्यजयटाख्यस्य सूनुना । उवटेन कृतं भाष्यं पदवाक्यं सुनिश्चितं ॥)

--(उवट's भाष्य on वाजसनेयी संहिता)

(iv) Tradition makes Allata, Alaṭa or Alaka a joint author of *Kāvyaaprakāśa* along with Mammata (which theory is implausible as we shall see later). But the so-called joint author also seems to be a Kashmirian, suggesting Mammaṭa's Kashmiri domicile

A commentary called *निदर्शना* by परमानन्द भट्टाचार्य refers to मम्मट as a Śaiva

Tradition has preserved an anecdote about Mammata and Śrīharsa (the author of *Naiṣadha*) Mammata, according to tradition, was the maternal uncle of Śrīharsa When Śrīharsa showed his *Naiṣadha* to him, Mammata read it and said. "It would have been so well, if you could have shown me this *kāvya* earlier" The nephew, expecting some plaudits, was highly pleased, only to rue on hearing the further remark of Mammata, who placidly continued "That would have saved me the trouble of searching instances of '*Kāvyadoṣas*' described in the seventh *ullāsa* of my *Kāvyaaprakāśa*. For I could have got all such instances in your single work" Of course the anecdote is historically unsound; for मम्मट and श्रीहर्ष are chronologically separated by a century at least.

*Mammata's Learning.*— Bhīmasena calls Mammata an *avatāra* of Sarasvatī more than once. Thus he refers to him, as 'तद्देवी हि सरस्वती स्वयमभूत्काश्मीरदेशे पुमान् ।' 'वाग्देवतारूपिण' 'सा देवी मम्मटाख्या' 'श्रीवाग्देवतावतारोक्तिम् & c' This idea must have arisen from Mammata's vast learning and scholarship. Vāmanācārya has specially emphasized his knowledge of *Vyākaraṇa* when he says 'अयं खलु मम्मटोऽवगतमर्वशास्त्रहृदयोऽयि मुख्यतया वैयाकरणः ।' The following details about Mammata's proficiency in various branches of learning would bear ample testimony to Mammata's erudition and scholarship.—

(a) *Mammata a grammarian*—First we have to note that Mammata was a grammarian and as such a follower of the grammarian's point of view in rhetorical matters. This is known from the following —

(i) In commenting on *Kārikā* No. 4 Mammata uses the expression 'बुधैः वैयाकरणैः'. Though 'वैयाकरणैः' is not intended

here to be a paraphrase of 'बुधे.' there is a covert compliment to the grammarians in the expression all the same.

(ii) In discussing the topic of 'Samketa' or the conventional meaning of words, Mammata first mentions and apparently accepts the जात्यादि view of the grammarians. In his शब्दव्यापार-विचार, Mammata argues at some length for the जात्यादि view of the grammarians and refutes the मीमांसक view of जातिरेव.

(iii) Mammata's treatment of the figure Upamā reveals him to be a grammarian, for most of the divisions of this figure as given by him are based on grammar.

(iv) So also in giving the ten divisions of the figure विरोध Mammata bases them on the fourfold convention of words. This once more confirms Mammata's partiality towards grammarians.

(v) According to grammarians single words as well as compounds made of more than one word constitute a Pada. Mammata accepts this view. Thus when he wants to illustrate a क्लिष्ट पद he quotes a big compound. Then again in illustrating पदगत काव्यलिङ्गम् he once quotes a compound. It may be remembered by the way that according to the नैयायिकs, पद means a single word only (शक्त पदम्). Naiyāyikas do not admit शक्ति (power) as belonging to compounds, which according to them are not पदs technically so called.

(vi) According to grammarians a cause is everywhere an action. To them कारण or हेतु and क्रिया are synonymous. In defining विभावना as "क्रियाया प्रतिषेधेऽपि फलव्यक्तिविभावना।" Mammata uses the word क्रिया as a synonym of कारण.

(vii) Mammata often quotes as authority पतञ्जलि's महाभाष्य (cp p. II) and भर्तृहरि's वाक्यपदीय (cp p. II). Grammatical topics and maxims are also used to illustrate his point in some cases e.g. 'पष्ठीवत्सम्बन्ध प्रतिपादयन्ती' or 'अपवादविषयपरिहारेण उत्सर्गस्य व्यवस्थिते।'

(b) *Mammata's knowledge of other Sāstras --*

(i) *Mīmāṃsā* - Besides grammar Mammata shows acquaintance with other Sāstras as well. Thus his knowledge of *Mīmā-*

śāstra is shown by his reference to the अभिहितान्वयवादिन. & अन्विताभिधानवादिन, the जातिरेव view about the convention of words, अर्थापत्ति with its two varieties and प्रकटता as the fruit of knowledge. He also quotes Kumāṇila's तन्त्रवातिक in support of his view (p 17).

(ii) *Nyāya-Vaiśeṣika* --Mammata also knew the Nyāya and the Vaiśeṣika systems. Thus he refers to the atomic theory of creation (p. I & II), the nyāya theory about convention (p 12), and the nyāya view about सवित्ति being the fruit of knowledge (p 23). Under the figure अनुमान he defines certain terms of न्याय, and seems to allude to the threefold division of causes admitted by the वैशेषिकस at the very commencement of the वृत्ति on the first Kārikā. In K. P. X he refers to सविकल्पक & निविकल्पक प्रत्यक्ष as well.

(iii) *Sāṃkhya & Buddhism* --Mammata seems to be familiar with the Sāṃkhya theory of creation (p. I) and the Buddhist doctrine about convention (p 12).

(iv) *Alaṃkārasāstra (Rhetoric or Poetics)* —Mammata had of course deeply studied all the Alaṃkāra literature that preceded him. His Kāvyaaprakāśa contains ample evidence to show his close familiarity with the works of Bharata, Bhāmaha, Udbhata, Ānandavardhana, Rudrata and Abhinavagupta. His treatment of the various alaṃkāra topics is generally based on the works of these great authorities. He, however, holds independent views in some matters and criticises the opinions of his predecessors, notably Udbhata, Vāmana, Ānandavardhana and Rudrata.

(v) *Kāvya Literature* --Mammata was evidently at home in all the Kāvya Literature that was extant in his time. He has quoted more than 600 stanzas from dramas, kāvyas and such other works to illustrate the various topics in his work. These books cover a very wide field and point to the extent of his reading.

It would be thus seen that Mammata was a learned man acquainted with almost all the śāstras, though he had made



alaṃkārasāstra the field of his special study. It is therefore no wonder if an admirer of him like Bhīmasena should have regarded him as an avatāra of Sarasvatī.

*Mammata's Works* -- Besides the Kāvya prakāśa, Mammata is known to have written a small treatise called शब्दव्यापारविचार, which deals with the three powers of words. It is of the same form as the Kāvya prakāśa and contains no Mangala. It was written after Kāvya prakāśa for at its end Mammata says : 'एतच्च अन्यत्र विस्तरेण विचारित इति संक्षेपेण इह उक्तम्' where by अन्यत्र he evidently refers to his Kāvya prakāśa. Besides these two, Aufrecht mentions सङ्गीतरत्नमाला as a third work of Mammata. It is quite possible also that he might have composed some of the illustrations cited in the Kāvya prakāśa, which are untraced elsewhere.

*Mammata Date* -- There is not much difficulty in determining the date of Mammata. The following few facts must be remembered in this connection —

(i) Abhinavagupta the author of लोचन the famous commentary on आनन्दवर्धन's ध्वन्यालोक is quoted by Mammata in the 4th Ullāsa of his Kāvya prakāśa. Abhinavagupta's literary activities fall between 990-1020 A. D.

(ii) Mammata also quotes from the Navasāhasāṅkacarita which was composed about 1020 A. D.

(iii) Mammata also refers to Bhoja's liberality towards literary men. Bhoja's date is known to be 1005-1054 A. D. It is likely that like उदट, मम्मट was a contemporary of Bhoja. In that case his date is the first half of the 11th century.

This evidence places Mammata in the first half of 11th cent. A. D. approximately. Another line of inquiry confirms this date. The following data gives the other limit of the date. --

(i) Māṇikyacandra wrote his commentary called Samketa on the Kāvya prakāśa in Samvat 1216 i. e. 1259-60 A. D.

(ii) A manuscript of the Kāvya prakāśa is dated Samvat 1215 i. e. 1158-1159 A. D.

(iii) The अलङ्कारसर्वस्व of हय्यक refers to the Kāvya prakāśa. This work was composed somewhere between 1135-1155 A. D. So it is certain that Mammata lived before 1155 A. D.

Thus Mammaṭa seems to have flourished in the first half of 11th century A. D.

## 2 The Authorship of Kāvya prakāśa :—

There is a controversy raised by some about the authorship of the Kāvya prakāśa. Before we discuss it, we should ascertain its exact nature

The Kāvya prakāśa consists of three constituent parts (i) the कारिकास ( 142 in all ) (ii) the वृत्ति & (iii) उदाहरणानि or Illustrative verses The illustrative verses are borrowed mainly from various Sanskrit works, and Mammata might have composed a few himself There is no controversy about the authorship of these verses anyhow.

It is about the कारिकास & the वृत्ति that the controversy exists. And there are in the main *three views* about the authorship of these (i) Bharata is the author of the Kārikās and Mammaṭa only wrote the Vṛtti thereon (ii) Mammata wrote both the कारिकास & the वृत्ति upto परिकारालङ्कार in उल्लास X and then अलट or अल्लट completed the work, left unfinished for some reason, by Mammata. (iii) Mammaṭa wrote all the कारिकास & the वृत्ति ( though here and there he might have borrowed some कारिकास from his predecessors ). We shall now discuss these different views :—

(i) *First View* :—Two comparatively late commentators महेश्वर न्यायालङ्कार ( 17th cent. A. D. ) and बलदेव विद्याभूषण ( 18th cent. A. D. ) are responsible for this view They put forth three arguments (1) At the commencement of his वृत्ति Mammata refers to the कारिकाकार in the 3rd person; had he composed the कारिकास himself, he would have used the first person (2) Six कारिकास from का प्र ( IV 29-34 ) भरत's नाट्यशास्त्र (3) In defining समस्तवस्तुविषयसाङ्गरूपक, the कारिका uses the word आरोपित in the plural. But वृत्ति says बहुवचनमविवक्षितम् । If Mammaṭa were the कारिकाकार he would not have used बहुवचन in the कारिका.

*Refutation* —(1) Reference to the कारिकाकार in the third person is no proof of भरत's authorship of the कारिकास. Sanskrit authors often refer to themselves in the 3rd person. (2) Only

six कारिकाs of नाट्यशास्त्र are found in काव्यप्रकाश And he might have borrowed these These कारिकाs deal with रस and Mammata agrees with Bharata on the point and hence he might have borrowed these कारिकाs from Bharata, just as he has borrowed or adapted from other predecessors too (3) The वृत्ति remark 'बहुवचनमविवक्षितम्' in an afterthought of Mammata Mammata often supplies new points in वृत्ति, at times amends his own कारिका view-point (cp अनलङ्कृती पुन क्वापि & वृत्ति thereon). Mammata, that way, is not a very systematic author.

(ii) *Second View* —The idea that two authors Mammata and Allata (or Alaka) were responsible for the composition of the काव्यप्रकाश, seems to have been prevalent among commentators from very early times Arguments for this view can be marshalled as follows --(i) राजानक आनन्द (1665), a commentator of the काव्यप्रकाश was responsible for starting the theory that : "कृत श्रीमम्मटाचार्यवर्यैः परिकरावधि । प्रबन्ध पूरित शेषो विद्यागल्लट-सूरिणा ॥" (ii) other commentators like माणिक्यचन्द्र refer to this view in general terms. (iii) A काव्यप्रकाश manuscript of 12th century has the colophon "कृती राजानकमम्मट-अलकयो" (iv) In a manuscript of Ruyyaka's काव्यप्रकाशसङ्केत the colophons to the 1st and 10th ullāsas ascribe the composition of the काव्यप्रकाश to Mammata and Allata (v) Arjunavarmadeva (13th cent) also refers to this joint-authorship theory, calling Mammata and Alaka as joint authors of उल्लास 7 and काव्यप्रकाश generally

*Refutation* —This theory of co-authorship of Mammata and Allata (or Alaka) also does not hold much water. For (1) अल्लट or अलक, this supposed joint author of the काव्यप्रकाश has written a commentary on अलङ्कारसर्वस्व of Ruyyaka (1150 A.D.). So he must have lived circa 1200 A.D. So chronologically it is not possible for him to have collaborated with Mammata of about 1050 A.D. Nor can we imagine that the unfinished काव्यप्रकाश was completed by अल्लट, 150 years subsequently, because commentaries on काव्यप्रकाश by माणिक्यचन्द्र & हय्यक, who preceded Allata, comment on the full text of the काव्यप्रकाश. (2) No unanimity of opinion exists as to which portion was completed by either author. (3) There is no material difference in the

style and treatment from end to end of काव्यप्रकाश (4) There is no reason why Allata should not announce his joint authorship if it were to be a fact (5) The colophons to manuscripts of either Kāvyaaprakāśa or its commentaries are not absolutely trustworthy (6) Sanskrit commentators have often a habit of repeating what their predecessors said As such too much emphasis cannot be laid on their evidence.

(iii) *Third View* --There are enough grounds to prove with reasonable certainty that Mammata is the author of the कारिकाs as well as the वृत्ति, and the author of the work as a whole -(1) No indication is given anywhere in काव्यप्रकाश that भरत was the कारिकाकार and मम्मट the वृत्तिकार only (ii) There is only one मङ्गल for the work It Mammata was only वृत्तिकार he would probably have given a separate मङ्गल for the वृत्ति. (iii) According to भरत, there are eight रसs, according to मम्मट nine भरत knows of 4 figures of speech ( ३ अर्थालङ्कार + 1 शब्दालङ्कार Mammata deals with 62 अर्थालङ्कारs and six शब्दालङ्कारs (iv) In explaining the कारिकाs on the nature of रस in his वृत्ति, Mammata quotes भरत in support, this would have been impossible if भरत were the कारिकाकार (v) The passage 'माला तु पूर्ववत्' in the definition of मालारूपक gives a deathblow to the भरत-मम्मट—authorship theory, by proving the identity of the कारिकाकार & वृत्तिकार. For here the कारिकाकार is clearly aware of a वृत्ति passage which precedes it (vi) In Ullāsa II 'सयोगाद्यैः' in कारिका 14 seems to refer to two couplets from भर्तृहरि. भरत could never have made this reference. (vii) Maheśvara and Vidyābhūṣaṇa say that Bharata composed the Kārikas of the काव्यप्रकाश by drawing upon अग्निपुराण This is absurd, for it has been shown that portions in the अग्निपुराण dealing with अलङ्कार-शास्त्र belong to the 9th or 10th cent A D, while भरत's नाट्यशास्त्र is the oldest work on Sanskrit Poetics and belongs to the beginning of the Christian era (viii) Early commentators of the काव्यप्रकाश like माणिक्यचन्द्र, सरस्वतीतीर्थ or सोमेश्वर, as also well-known authors like हेमचन्द्र, जयरथ, अप्पय दीक्षित and जगन्नाथ make no distinction between the कारिकाकार and वृत्तिकार. (ix) "Only two works of अलङ्कारसूत्रs--one by शौद्रोदनि and the other by Vāmana--are at present available, while that, attributed to

Bharata, is not extant at present Bharatamuni is known to have written only the नाट्यसूत्र” (Prof Velankar) (x) As regards the theory of मम्मट-अलङ्कार combine, it seems to have been the result of a misunderstanding of the concluding verse of the काव्यप्रकाश—‘ इत्येष मार्गो विदुषा विभिन्नोऽप्यभिन्नरूपं प्रतिभासते यत् । न तद् विचित्रं यदमुत्र सम्यग्विनिर्मिता सघटनैव हेतुः ॥ ’ Ostensibly Mammata was claiming his work to be a grand synthesis of all the kāvya theories before him, but a misunderstanding of the wording led to the unfortunate theory of composite authorship

### 3 Mammata & his Kāvya prakāśa An Estimate

When Mammata winds up his Kāvya prakāśa with the words ‘ इत्येष मार्गो विदुषा विभिन्नोऽप्यभिन्नरूपः प्रतिभासते यत् । न तद् विचित्रं यदमुत्र सम्यक् विनिर्मिता सघटनैव हेतुः ॥ ’ he states correctly what task he had set before himself and achieved successfully. Mammata essentially was a syncretist, prepared to pick the good points from his different predecessors’ works His study of अलङ्कारशास्त्र and Sanskrit Literature was vast and accurate He was highly respected among Rhetoricians and the fact that eminent rhetoricians like Ruyyaka and Viśvanātha have written commentaries on काव्यप्रकाश is a high compliment to Mammata and his Kāvya prakāśa. Even the volatile and brilliant Jagannātha holds Mammata as great and refers to him as ‘ प्राञ्च ’ (the ancients) His admirer भीमसेन naturally remarks: न हि गीर्वाणगुरवोऽपि श्रीवाग्देवतावतारोक्ति ( मम्मटोक्ति ) आक्षेप्तुं प्रभवन्ति, किं पुनर्मनुषमशका ।

Mammata has a unique importance in the field of Alamkārasāstra The alamkārasāstra had developed for about a thousand years before him and many famous rhetoricians had made varied contributions to Poetics Mammata epitomises the achievements of Poetics upto his time and inspires later developments Kāvya prakāśa has remained the most popular work in Sanskrit Poetics, almost from the time it was composed Numerous commentaries have been written thereon Vāmanācārya mentions 46, Mm Kane’s enumeration makes the number 71, while कमलाकरभट्ट refers to a thousand commentaries (cp.

Introductory St 3 of his comm) Pandits in Western India believe that only after composing a commentary on the *Kāvya-prakāśa* one can be called a Bhatta. Vāmanācārya has styled himself as Bhatta accordingly.

The causes of the great popularity of the *Kāvya-prakāśa* are mainly fourfold (i) Firstly it epitomises all the important theories and doctrines before him. He has taken all that he thought to be good from the four Schools of Poetics prevalent then viz रस, ध्वनि, वक्रोक्ति, रीति and अलङ्कार schools. (ii) Secondly he gave a systematic and pithy survey of the entire field of Poetics (barring dramaturgy). He has all through remained concise and workmanlike and has generally eschewed over-elaboration. (iii) Mammata's vast erudition was also a great cause of the popularity of the *Kāvya-prakāśa*. (iv) His emphasis on Dhvani and Rasa, which were the most popular schools of the day, and deservedly so, also added to the popularity of his work.

In composing *Kāvya-prakāśa* Mammata draws upon several predecessors like Bharata, Bhāmaha, Dandin, Udbhaṭa, Vāmana, Rudrata, Ānandavardhana, Mukulabhatta and Abhinavagupta. He borrows not only some words and expressions but also illustrations at times from his predecessors. But he is no slavish borrower or follower. He criticises and controverts the views of his predecessors where necessary and shows his independent judgment (numerous such instances would be found in the notes). Mammata's greatest debt is due to Rudrata and Ānandavardhana.

Mammata has greatly influenced later authors. Viśvanātha, the author of the *Sāhityadarpaṇa*, was practically bent on emulating and excelling the master. He, therefore, added dramaturgy in his book, which Mammata had left out. His *Sāhityadarpaṇa* thus has become an exhaustive manual on काव्यशास्त्र. At times as in *Kāvyalakṣaṇa*, Viśvanātha severely criticises Mammata, yet on the whole *Kāvya-prakāśa* seems to be his model. "Though the *Sāhityadarpaṇa* is really superior to the *Kāvya-prakāśa* because of its treatment of the science of

rhetoric in all its branches, its systematic exposition of topics, its clear and precise definitions and its easy and flowing style, it did not succeed in supplanting the Kāvyaaprakāśa. Mammata apparently had taken a firm hold on the mind of the students of the Alamkāraśāstra." (Prin. Gajendragadkar)

Mammata has his defects too. Firstly he gives the impression of being a slovenly writer and is not always happy in the choice of his words. His treatment of topics at places is very unmethodical as in case of लक्षणा, व्यञ्जना, रूपक etc. and meagre as in the case of उत्प्रेक्षा, समासोक्ति etc. Some of his कारिकाs are clumsy, involved and lacking perspicuity. His definitions of figures do not compare favourably with those by Visvanātha. In dealing with the figures of speech he does not seem to have followed any specific scheme of classification. He has more than once to amend in वृत्ति what he says in कारिकाs.

But notwithstanding these blemishes the Kāpvyaprakāśa has always remained a very popular Alamkāra work Its greatest achievement as already noted above is the synthesis it brings about among the various theories and doctrines in the field in his days. It was commented upon by eminent scholars almost from within a score of years from its composition, down through the centuries, and there are about seventy commentaries available on the काव्यप्रकाश Rhetoricians like विश्वनाथ, वैयाकरण like नागोजीभट्ट, नैयायिकs like जगदीश, धर्मशास्त्रिन्s and मीमांसकs like वाचस्पति and कमलाकरभट्ट, वैष्णवs like बलदेव विद्याभूषण, सन्यासिन्s like नरहरि and Jainas like माणिक्यचन्द्र thought it to be an honour to comment upon the Kāvyaaprakāśa All this shows the immense popularity of the work Mammata has tried to present therein a concise treatment of the various alamkāra topics, avoiding pedantry, and keeping practical considerations before him. Mammata's influence on later almkāras/āstra was great

#### 4 The Five Schools of Poetics.—

The subject of Poetry is a subject of discussion from times immemorial. In all countries and in all ages the subject has

evoked great discussion. Particularly the problem as to what constitutes the essence of Poetry has always been the problem of problems, which, sphinx-like, has defied any final answer. St. Augustine is said to have said about Poetry 'If asked, I know not, if not asked, I know', and he has summed up the position pretty well, though a bit in an eccentric way. But human mind is not generally satisfied with such answers, and tries to find a concrete answer to such questions. And Sanskrit Rhetoricians have tried to analyse काव्य and determine its essence in the last number of centuries, ever since अलङ्कारशास्त्र had its birth.

One cannot say exactly when Poetry was born, but it must have been born very soon after human beings developed a language. The human being, to whom the urge of self-expression i.e. conveying one's thoughts and to feelings to others must have come instinctively, must have started this communication with gestures and gradually progressed to monosyllables, words, phrases, sentences and thus to language. The normal vehicle of expression of thoughts of course must have been prose, but the early human being must have realised soon that a person occasionally got an inspiration to write something which was different from prose, which had a swing, music and rhythm about it. The word काव्य comes from the root कु कौति to sing or hum. Kāvya was primarily therefore a composition to be sung and which had a peculiar indirect, suggestive and attractive way of conveying things. This was the birth of poetry. Instead of reporting in prose how he saw a number of daffodils waving in breeze, Wordsworth says "Ten thousand saw I at a glance, tossing their heads in sprightly dance". And we say this is poetic. If a sailor says that he was all alone on the vast sea, it looks prose. If he says "Alone, alone, all, all alone, alone on a wide, wide sea" we feel that it is poetry. Byron has summed up one whole Biblical tale in one line of poetry 'The water saw its Lord and blushed into wine.' Western scholars have defined poetry variously as "a spontaneous overflow of powerful feeling", "emotion recollected in tranquillity", "an expression of imagination" or "frozen music". An easy and handy definition of poetry may be "beautiful expression of



beautiful thoughts" It seems that ध्वनि or suggestion and वक्रोक्ति a striking expression are the real essentials of poetry They together make it a beautiful expression of beautiful thought. Visvanatha nicely puts it as वाक्य रसात्मकं काव्यम् ।

The R̥gvedic seer also was conscious of the birth of poetry from an inspiration or upsurge of the heart The Vedic seers likened the poet's craft to the carpenter's craft cp अहं तष्टेव वन्धुरं पर्यचामि हृदा मतिम् ' A poet chiselled by his heart a fine poetic composition,, like a carpenter making a beautiful chariot The normal word for a poem was 'manīsā', 'manma', or 'matī'

The birth of our Ādikāvya Rāmāyana also emphasizes how poetry is a spontaneous overflow of a powerful feeling The cruel killing of a Krauñca from a couple, convulsed the compassionate heart of Vālmiki and his emotion gushed out in poetry 'मा निषाद प्रतिष्ठा त्वमगम शाश्वती समा । यत्क्रौञ्चमिथुनादेकमवधीः काममोहितम्॥' Bhavabhūti calls this आकस्मिकप्रत्यवभासा दैवी वाक् while Kālidāsa describes the happening in the words 'श्लोकत्वमापद्यत यस्य शोक ।'

*How the different schools arose* —काव्य consists of शब्द and अर्थ But शब्द and अर्थ which go to make काव्य are different from the शब्द and अर्थ which we use in prose or in everyday parlance. As Prof Gajendragadkar has aptly observed, expressions like 'स्त्री ब्रूते' 'शुष्को वृक्षस्तिष्ठति अग्रे' look prosaic; while 'कामिनी व्याहरति' or नीरसतस्करिह विलसति पुरत ' look more charming and poetical Kāvya thus has to be striking and charming It is an expression of beautiful thoughts in beautiful words.

Some critics give greater importance to the beauty of thought They say that the soul of Poetry is *Rasa* or the sentiment which it conveys. *And here arose the Rasa school.* Then some critics, agreeing with the view that this *Rasa* is the essence of poetry, argued that this *Rasa* is never bluntly expressed but it is conveyed by the charming process of Dhvani or suggestion. So this ध्वनि or suggestion rather should be called

the essence of Poetry *Thus arose the Dhvani school, which held that Dhvani or the suggested sense or sentiment constituted the essence of Poetry.*

As against these two schools giving prominence to beautiful thought, some other critics gave more importance to the beautiful expression of it. The beauty of expression can be heightened by different figures of speech (अलङ्कार), or adoption of particular poetical styles (रीति), or by using striking expression (वक्रोक्ति) generally. This gave rise to the theories of अलङ्कार, रीति, or वक्रोक्ति constituting the essence of Poetry and so *three more schools arose viz. the अलङ्कार school, the रीति school and the वक्रोक्ति school*

*These five schools viz (i) the Rasa school, (ii) the Dhvani school, (iii) the Alamkāra school, (iv) the Rīti school and (v) the Vakrokti school are associated with the names of five great rhetoricians, who are said to have been their founders or chief promulgators. These names are—Bharata (Rasa) Ānandavardhana (Dhvani), Bhāmaha (Alamkāra), Vāmana (Rīti) and Kuntala (Vakrokti). Now a brief survey of these*

(1) *The Rasa School of Bharata* —The Rasa school is said to have been founded by Bharata (circa beginning of Christian era), who recognised the supreme place of रस in kāvya and has mentioned eight Rasas. Vṣvanātha, the author of the Sāhityadarpana is one of the principal followers of Bharata who emphasizes रस in his famous काव्यलक्षण — वाक्य रसात्मक काव्यम् ।

(ii) *The Dhvani School of Ānandavardhana* —The Dhvani school was started by Ānandavardhana (circa 850 A D) who has called Dhvani or suggestion as “काव्यस्यात्मा”. Rasa in a poem is suggested or conveyed, and while the Rasa school gave the palm to Rasa as the essence of Poetry, Dhvani school gave the palm to suggestion by which रस is conveyed, as constituting the differentia of poetry. Thus ध्वनि school is a sort of extension of the Rasa school. One of his famous followers in Ruyyaka or Rucaka, author of अलङ्कारसर्वस्व

(iii) *The Alamkāra School of Bhāmaha* — Bhāmaha, the author of काव्यालङ्कार (circa 500-600 A D ) is said to be the founder of the अलङ्कार school of Poetics, who emphasized अलङ्कार as an essential aspect of Poetry. He was followed by Udbhata, Rudrata and to a certain extent by Dandin as well, in his views

(iv) *The Rīti School of Vāmana* — Vāmana (circa 800 A D,) proclaimed “रीतिरात्मा काव्यस्य । विशिष्टपदरचना रीति । (काव्यालङ्कारसूत्र) Actually Dandin, a predecessor of Vāmana had partly anticipated Vāmana in the emphasis on Rīti. The Poetical Style is the essence of Poetry according to this school.

(v) *The Vakrokti School of Kuntala* .—Kuntala (circa 1000 A D ), the famous author of वक्रोक्तिजीवित started the वक्रोक्ति school. According to him strikingness of expressions was the criterion of Poetry. Mammata also has referred to this criterion, when he says with approbation वैचित्र्य चालङ्कार ।

*Mammata, a Syncretist* --We cannot assign Mammata to any specific school. For he is a syncretist, who is attempting to take up the good points of all the schools. His definition of kāvya suggests his affinity to the Alamkāra, Rīti and Vakrokti schools, as Prof. Gajendragadkar has observed. His threefold division of काव्य and the best काव्य being called ध्वनिकाव्य show him as a supporter of Dhvani School. While his references elsewhere show that he is a believer in Rasa as constituting the essence of Poetry cp. ‘सकलप्रयोजनमौलिभूत समनन्तरमेव रसा-स्वादनसमुद्भूत & c.’ and ‘शब्दार्थयो गुणभावेन रसाङ्गभूतव्यापारप्रवणतया’ & c. “It will thus be seen from this that Mammata is not the follower of any school to the exclusion of others, but that he depends upon them all in the treatment of the different topics in his book” We can aptly conclude this discussion by Mammata’s own words in support

इत्येष मार्गो विदुषा विभिन्नोऽप्यभिन्नरूपः प्रतिभासते यत् ।

न तद् विचित्रं यदमुत्र सम्यग्विनिर्मिता सङ्घटनैव हेतुः ॥

## 5 Sanskrit Poetics : Its Origin, Growth, Achievements and Shortcomings :--

Sanskrit Poetry is as old as the Rgveda which is entirely poetical and does contain a lot of excellent poetry. But the earliest references to something akin to Poetics are the reference to Pūrṇā and Luptā varieties of Upamā in Nirukta ( circa 6th or 7th cent B C ) and the reference to different varieties of Upamās in Maitryupaniṣad. In Nighaṇṭu the उपमावाचकs like इव, यथा etc are brought under the vague term उपमा and while explaining the term Yāska cites a definition of Upamā given by Gārgya, one of his predecessor. This shows that even before Yāska some elements of Poetics were already extant. Pāṇini ( 5th cent B C ) uses technical terms like उपमा, उपमित, सामान्य, उपमान which seem to be then in vogue already and Kautilya ( 4th cent B C ) in his Arthasāstra mentions what constitute excellences of composition. The Junāgaḍh Rock Inscription ( 150 A. D ) refers to some काव्यगुणs and refers to the division of Poetry into गद्य & पद्य. " All these are no more than indications of the growth of Sanskrit Poetics. And for the first systematic treatment of the science-at least an appreciable portion of it-one must go down to Bharata's Nāṭyaśāstra ". We shall now survey very briefly the Rollcall of Honour in the field of Sanskrit Poetics of the authors who have shed their lustre on the field of Poetics.

*Important Authors in Alamkārasāstra* - (a) **Predecessors of Mammata** - The following are the noteworthy predecessors of Mammata with a mention of their date, works and special features if any -- (1) Bharata, the author of Nāṭyaśāstra ( circa beginning of the Christian Era ) The Nāṭyaśāstra is the oldest available work on Alamkārasāstra. Bharata is the founder of the Rasa school. (2) Bhāmaha, author of Kāvyaśāstra ( between 500 A. D -600 A. D ) He is oldest exponent of the alamkāra school of Poetics. (3) Daṇḍin author of Kāvyaśāstra ( 7th cent A. D ) He is partly an exponent of the Rīti school and partly of the alamkāra school. (4) Udbhata author of Kāvyaśāstraśāstra ( circa 800 A. D. ) He is a great exponent of the alamkāra school. (5) Vāmana, author of Kāvyaśāstraśāstra ( about 800 A. D ). (6) Rudrata, author

of Kāvyaśāstra (bet 800 A D- 850 A D ) He belongs to the Śāstra and Rasa schools (7) Ānandavardhana, the author of Dhvanyāloka ( about 800 A D ) founder of Dhvani school, he is a very famed Rhetorician. (8) Mukulabhatta author of Abhidhārvṛttimātrkā (925 A D.) He discusses the mukhya and lāksanika meanings. (9) Kuntala author of Vakroktijīva ( bet 925 A. D 1025 A D ) He is the founder of the Vakrokti school. (10) Bhoja, author of Sarasvatīkanthābharana ( 1005 A. D -1054 A D ) His work is more a compilation than an original work.

(b) Successors of Mammata - (11) Ruyyaka of Rucaka, author of Śāstrāśāstraśāstra ( about 1150 A D,) He is an exponent of Dhvani school (12) Vidyādhara, author of Ekāvalī ( about 1300 A D ) (13) Vidyānātha, author of Pratāparudraśāstraśāstra ( about 1325 A. D ) (14) Viśvanātha, author of Sāhityadarpaṇa ( about 1350 A D ). Next in popularity to Kāvyaśāstra, Viśvanātha's Sāhityadarpaṇa is the most exhaustive work on Śāstrāśāstra and includes dramaturgy. (15) Appaya Dīkṣita, author of Vṛtrivārtika, Kuvalayānanda and Citramīmāṃsā (bet 1550 A D -1665 A D ) Kuvalayānanda treats of 124 figures of speech. (16) Jagannātha, author of Rasagangādhara and Citramīmāṃsākhanda ( bet 1650 A D.- 1660 A D.) The last great śāstrāśāstra, he is one of the most leading rhetorician beside Ānandavardhana, Mammata and Viśvanātha.

*The Sāhityaśāstra its achievements and Shortcomings.* This topic has been dealt with, with such a charm and finesse by Prof Sukthankar, that I cannot resist the temptation of quoting my guru in extenso on this point " In its rich variety and profusion, Sanskrit Poetics has but few rivals. Its richness could be imagined if only we knew that the five schools with their many adherents have been responsible for innumerable works, which, in their turn, have been commented upon by scholars of great profundity The works and the commentaries are both learned in the highest degree

Generally speaking, writers on sāhityaśāstra have attempted to analyse the basic grounds of Poetry and set forth its purpose.

Each one has in his own way attempted a definition of Poetry, from which it was a natural transition to investigate the different powers (वृत्ति) of word to convey different senses. An enquiry into what constitutes a poetical excellence or a poetical flaw is then undertaken by these writers. Add to these the precise definitions and divisions of the different figures of sound and sense, and we get an idea of the questions that the आलंकारिकs set about tackling.

All आलंकारिकs have invariably admitted आनंद or निर्वृत्ति to be the principal aim of Poetry endorsing the generally accepted view that art is invariably a source of delight. They again assume all art to be didactic in purpose. Joy and advice, side by side, constitute according to them, the principal purposes of Poetry. Writers on Sanskrit Poetics did not fail to recognise that even Pathos contributes to the joy of the सहृदय, though their attempts to explain this joy could not be regarded as successful.

In giving the basic grounds of Poetry, they are alive to the fact that poetic genius is the prime necessity of a Poet. But they do not ignore the value of training and study. A minute observation of the world (लोक) too is regarded as necessary, which implies a recognition of the element of realism in art. But too much realism is perilous to art and hence our writers on Poetics have described the poet as लोकोत्तरवर्णनानिपुण. A happy blending of the realistic and the ideal leads to art in the real sense of the term.

The definitions of काव्य are varied, some more scientific than others. The admission of रस and ध्वनि was indeed a great contribution. The Sanskrit writers never mistook verse for Poetry and were ready to recognise Poetry in prose. But it seems more than likely that our आलंकारिकs failed to pay attention to the subjective aspect of Poetry. Their attention was centred more on the narrative aspect than the lyrical. The principle of division of Poetry into lyric, narrative and dramatic by Western criticism has not anything corresponding to it in Sanskrit. Again the psycho-analytical explanation that Poetry

is emotion that has passed through the medium of imagination has very little corresponding to it in Sanskrit, though a 'semblance of it is found in a very faint form in their explanation of रसोत्पत्ति '.

We find that Sanskrit Sāhityaśāstra is prone to elation and at places overelaboration of things. Its exhaustiveness and precision in its treatment of the three powers of words, of Rasas and their ancillaries, of the Kāvya-guṇas and Kāvya-doṣas, and of śābālamkāras and arthālamkāras, is a matter of which one can be proud. The Sanskrit Rhetoricians have a definite penchant for nuances or finer shades of sound and sense. And no literature has made such rich and varied contribution to the science of Poetics in these aspects. The wealth and variety of different figures of speech, of word or sense, and the subtle differences in various figures within a common group (say सादृश्यनिष्ठ or विरोधनिष्ठ and the like) is admirable. But we have to admit that hair-splitting and an overdose of grammatical technicalities (e.g. division of उपमा by सम्यक् or of लक्षणा or उत्प्रेक्षा or ध्वनि by other आलंकारिकs like विश्वनाथ and others) are a drawback that often peeps up in our काव्यशास्त्र. Our आलंकारिकs should have confined themselves to matters poetical and artistic. "These failings and drawbacks apart, Sanskrit Poetics has enriched, for all time to come, the field of letters and thoughts with its theories about रस, ध्वनि and काव्य—not to mention several others. They bear the hallmarks, of scholarly erudition and precision." They have worthily investigated the 'Realms of gold' in the field of Poetry!

## 6 Origin and Growth of Almkāras —

The development of Rhetoric as a literary science comes at a later period in the history of Sanskrit Literature, but that does not mean that literary and rhetorical devices were a sudden growth of that time. They were present in a more or less developed form—at times in a very nascent form,—in the literature that preceded that period. The Epics and Purāṇas are very rich in these devices. But even Vedic literature is not

lacking in them. And even the Rgveda presents a considerable variety of literary devices. And there is nothing unnatural in this, for man has attempted to develop the literary style in his own way from times immemorial!

The foremost among such literary devices, almost unconsciously used, in the oldest days, is the Upamā. Upamā is broadcast through the length and breadth of Sanskrit literature. If one remembers that an Upamā is an expression of the well-known psychological process of analogy—a process so patent to the human mind,—one can understand how Upamā is almost inevitable in one's speech and language. 'Example is better than precept' runs an old adage and Upamā does that very work of exemplifying an object or idea or sentence by a suitable similar illustration. It was but natural to compare a face to moon, lustre to sun, teeth to buds or eyes to blue lotuses. A dātā to us is like Karna and a strong man like Bhīma, an ideal man is symbolised by Rāma and an ideal lady by Sītā. Upamā originally must have come to illustrate with appropriate instances our everyday exchange of thought. 'गोमदृशः गवयः' of Tārkikās is a good illustration of a matter-a-fact illustrative simile. Gradually, however, the poets and the elite tried to make this illustrative simile to be more refined artistic and beautiful. The simple prosaic expression of similarity between object and object and idea and idea gave place to a more imaginative conception of similarity between things or concepts. The poets exercised their imagination to find out subtle and poetic similarities and developed the 'decorative use' of the illustrative Upamā. It was decorative Upamā—typified by the hackneyed मुख चन्द्र इव सुन्दरम् and the like—which was later classified and assorted by Ālamkārikās.

Just as analogy gave rise to Upamā and gradually to other ~~sāmyanustha~~ alamkāras—like Rūpaka, Utpreksā, Atisāyokti and the like,<sup>1</sup> process of contrast also had its own influence in

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<sup>1</sup>Appaya Dikṣita in his citramīmāṃsā has very nicely explained how Upamā is a basis of many other figures cp. 'चन्द्र इव मुखम्' इति सादृश्यवर्णनं तावदुपमा। सैव उक्तिभङ्गीभेदेन



the development of figures Perhaps it started with the “वैधर्म्येण दृष्टान्त” like ‘Himālayas are as high as the Pacific is deep’ or the statement of the Vidyāsaka in Vikramorvaśīya ‘किं तत्रभवती उर्वशी अद्वितीया रूपेण अहमिव विरूपतया।’ And gradually figures based on some aspect of contradiction or other, like विरोध, असङ्गति, विभावना, विशेषोक्ति and the like must have come into vogue Other figures based on various other principles must have come into existence gradually in course of time. ‘

It would be worthwhile to examine at some length the rich variety of alamkāras (particularly Upamās) which we get in Rgveda, the earliest literary monument of the Vedic Āryans and probably of the world The praises of sages going towards gods are compared to bird flying towards their nests.

अनेकालङ्कारभाव भजते । तथा हि । ‘चन्द्र इव मुखं मुखमिव चन्द्र इत्युपमेयोपमा । ‘मुखं मुखमिव’ इत्यन्वयः । ‘मुखमिव चन्द्र’ इति प्रतीपम् । ‘चन्द्रं दृष्ट्वा मुखं स्मरामि’ इति स्मरणम् । ‘मुखमेव चन्द्र’ इति रूपकम् । ‘मुखचन्द्रेण तापं शाम्यति’ इति परिणामः । ‘किमिदं मुखमुताहो चन्द्र’ इति सदेहः । ‘चन्द्र इति चकोरास्त्वन्मुखमनुधावन्ति’ इति भ्रान्तिमान् । ‘चन्द्र इति चकोरा, कमलमिति चञ्चुरीकास्त्वन्मुखे रज्यन्ति’ इति उल्लेखः । ‘चन्द्रोऽयं न मुखम्’ इत्यपह्नवः । ‘नूनं चन्द्र’ इत्युत्प्रेक्षा । ‘चन्द्रोऽयम्’ इत्यतिशयोक्तिः । ‘मुखेन चन्द्रकमले निर्जिते’ इति तुल्ययोगिता । ‘निशि चन्द्रस्त्वन्मुखं च हृष्यति’ इति दीपकम् । ‘त्वन्मुख एवाहं रज्यामि चन्द्र एव चकोरो रज्यति’ इति प्रतिवस्तूपमा । ‘दिवि चन्द्रो भुवि त्वन्मुखम्’ इति दृष्टान्तः । ‘मुखं चन्द्राश्रयं बिभर्ति’ इति निदर्शना । ‘निष्कलङ्कं मुखं चन्द्रादतिरिच्यते’ इति व्यतिरेकः । त्वन्मुखेन समं चन्द्रो निशासु हृष्यति’ इति सहोक्तिः । ‘मुखं नेत्राङ्ककचरि स्मितज्योत्स्नोपशोभितम्’ इति समासोक्तिः । ‘अब्जेन सदृशं वक्त्रं हरिणाहितसक्तिना’ इति श्लेषः । ‘मुखस्य पुरतश्चन्द्रो निष्प्रभः’ इत्यप्रस्तुतप्रशंसा । एवमुक्तानेकालङ्कारविवर्तवती इयमुपमा । तदिदं चित्रं विश्वं ब्रह्मज्ञानादिवोपमाज्ञानात् । ज्ञातं भवतीत्यादौ निरूप्यते निखिलभेदसहिता सा ॥—चित्रमीमांसा p 5 So Appaya compares Upamā to an actress assuming many roles and gladdening the hearts of many people उपमैका शैलूषी संप्राप्ता चित्रभूमिकाभेदान् । रञ्जयति काव्यरङ्गे नृत्यन्ती तद्विदा चेत् ॥

—चित्रमीमांसा—5

(परा हि मे विमन्यवः पतन्ति वस्य इष्टये वयो न वसतीहप—Rv I 25 4); These are also likened to cows going to pastures (परा मे यन्ति धीतयो गावो न गव्यूतिरनु ।—Rv I 25 16) The stars disappear, like robbers, at the end of night (अप त्ये तायवो यथा नक्षत्रा यन्त्य-क्तुभिः I 50 2) The rays of the rising sun are like blazing fires (अदृश्रमस्य केतवो वि रश्मयो जनो अनु । भ्राजन्तो अग्नयो यथा ॥—Rv I 50 3) The Uṣas appears before men like a bathing beauty (एषा शुभ्रा न तन्वो विदानोर्ध्वेव स्नाती दशये नोऽस्थात्—Rv V 10 5) Uṣas displays her fair form to men (एषा प्रतीची दुहिता दिवो ननु योषेव भद्रा नि रिणीते अप्स ॥—Rv V 80 6). Parjanya drives the clouds with lightning like a charioteer driving horses with a whip (रथीव कशयाश्वा अभिक्षिपन्नाविर्दूतान् कृणुते वप्यान् अह ॥—Rv V 83 3). Vṛtra daring to fight with Indra, like a castrated bull with an uncastrated one, met his doom (वृष्णो वधि प्रतिमान ब्रूभूषन् पुरुत्रा वृत्रो अशयद् व्यस्तः ।—Rv I 32 7) Vala was divested of his loot of cows by Brhaspati like a forest divested of leaves by winter (हिमेव पर्णा मुषिता वनानि बृहस्पतिना कृपयद्वलो गा ॥—Rv X 68 10) Rv X 78 is a hymn having a chain of 27 Upamās in 8 Rks We find there Maruts described as विप्रासो न मन्मभिः स्वाध्य , राजानो न चित्रा सुसदृश , अग्निर्न ये भ्राजसा रुक्मवक्षस , अग्नीना न जिह्वा विरोकिण , वरेयवो न मर्या घृतप्रुषः, शिशूला न क्रीळयः सुमातर etc. We get also some striking rūpakas in Rv e g the Night comes looking on all sides with her star-eyes ( रात्रिर्व्यस्यदायती पुरुत्रा देव्यक्षभिः ।—Rv X 127 1). Frogs are identified with Brāhmaṇas officiating at sacrifices or reciting Vedas ब्राह्मणासो अतिरात्रे न सोमे सरो न पूर्णम-भितो वदन्त Rv VII 103 7. सवत्सर शगयाना ब्राह्मणा व्रतचरिणः वाच पजन्यजिन्विता प्र मण्डूका अवादिषु —Ibid 103 1. A good chain of dr̥stāntas is समौ चिद्वस्तौ न सम विविष्ट समातरा चित्र न सम दुहाते । यमयोश्चित्र सभा वीर्याणि ज्ञाती चित् सन्तौ न सम पृणीत ॥—Rv X 117 9. A verse midway between utprekṣā and bhrāntimān is Rv X 146 3 (उत गाव इवादन्ति उत वेश्मेव दृश्यते । उतो अरण्यानिः साय शकटीरिव सर्जन्ति ॥) The Gambler's Hymn (Rv X 34) is a gem of poetic beauty There is such a fine virodhābhāsa therein—नीचा वर्तन्त उपरि स्फुरन्ति, अहस्तासो हस्तवन्त सहन्ते । दिव्या अङ्गारा इरिणे न्युप्ताः शीताः सन्तः हृदय निर्दहन्ति ॥—Rk 9. [The dice lie below (on board) but have their influence is felt above (in heart). Handless, they overpower a handed person. The

divine burning charcoals thrown on the board, though cool, burn the heart' ] In this very sūкта we get the very exquisite simile of the gift of the dice being like the gift of child ( कुमारदेष्णा ), only to be taken back ! Even a s'abdāṅkāra is seen at times in Rv cp the following anuprāsa : प्रेहि प्रेहि पथिभिः पूर्वोभि यत्रा न पूर्वो पितर परेयु ।—Rv X 147 )

In post Rgvedic literature the alamkāras naturally went on getting a greater variety and currency And by epic period the kāvya style was practically established It was left to the Court Epics to develop the more ornate brand of the various alamkāras and multiply their number and subvarieties too. There is no necessity to go on illustrating figures from all these branches in detail, for the rasikas and the elite know them too well I may only give a random sample survey In Muṇḍa-kopaniṣad we get a chain of upamās as follows यथोर्णनाभि सृजते गृह्णते च यथा पृथिव्यामोषधयः सम्भवन्ति । यथा सतः पुरुषात् केशलोमानि तथाक्षरात् सम्भवतीह विश्वम् ॥ “ In S'vetās'vatara we get “ तिलेप् नैल दधिनीव सर्पिरापः स्त्रोतः स्वरणीषु चाग्निः । एवमात्मात्मनि गृह्यतेऽसौ सत्येनैनं तपसा योऽनुपश्यति । ” In sūtra texts we get upamās like ‘ लोकवत्तुलीलाकैवल्यम् ’ or देवादिवदपि लोके । and a S'āṅkarācārya gives casually a gem of an upamā ईश्वरस्तु पर्जन्यवद्द्रष्टव्यः । In epics we get such beautiful similes as follows ‘ यथा काष्ठं च काष्ठं च समेयाताम् महोदधौ । समेत्य च व्यपेयाता तद्वद्भूतसमागमः ॥ or “ स तथा शुशुभे श्रीमाल्लतया कण्ठसक्तया । मालयेव बलाकानां ससन्ध्य इव तोयदः ॥ ” The राम-रक्षास्तोत्र gives us the beautiful रूपक ‘ कूजन्तं रामरामेति मधुरं मधुराक्षरम् । आरुह्य कविताशाखां वन्दे वाल्मीकिकोकिलम् ॥ While Anantapanḍita in Bhāratacampū fancies the series of white garments supplied by Kṛṣṇa to Draupadī as कसारिकारुण्यपयःपयोधे कल्लोलमालेव दुकूलपङ्क्तिः । Illustrating from Classical literature at large is not necessary here As said above the सहृदयः are well aware of these illustrations and Kāvya-prakāśa itself abounds in them.

[ A figure of speech is defined as follows

(1) उपकुर्वन्ति तं सन्तः ( रसः ) येऽङ्गद्वारेण जातुचित् । हारादिवदलङ्कारास्तेऽनुप्रासोपमादयः ॥ —K P VIII2 (2) काव्यशोभाकरान् धर्मानलङ्कारान् प्रचक्षते ॥ —काव्यप्रदर्श II 1 (3) शब्दार्थयोरस्थिरा ये धर्माः शोभातिशायिनः ।

रसादीनपकुर्वन्तोऽलङ्कारास्तेऽङ्गदादिवत् ॥ -साहित्यदर्पण XI. Poets have always attempted to decorate their Poetry by Alamkāras the अलङ्कारs are to Poetry what ornaments are to one's body And though Poets have said that real beauty needs no ornament; it is the ornament of ornament (आभरणस्य आभरणम्), and anything beautifies beauty (किमिव हि मधुराणां मण्डनं नाकृतीनाम्). Yet Poets have not ceased to employ अलङ्कारs like ladies the ornaments. Both are only to keen to use them.]

## 7 Classification of Figures :

The various figures of speech are so many different modes of expressing thought. The mind of a human being is very complex and the mental processes are varied. A particular mould of thought is presented by a poet on the spur of that particular moment. These different moulds can be broadly sorted out, labelled and classified in the light of the psychological patterns at work behind them. But psychology has not been a very strong point of Indian philosophical investigation and it is one of the relatively neglected fields. Curiously enough our seers had great insight in the human mind and had unravelled problems of the ultimate Reality in the laboratories of their minds. But they did not carry much analytical investigations in the field of psychology for its own sake. And though Vedānta, Nyāyavaiśeṣika and the Rasa theory in Poetics have some deep psychological investigation to their credit, we cannot claim a thorough investigation of the science of Psychology as our heritage. This lack of psychological bias is seen also in the field of the Figures of Speech, and we generally find no attempt made to classify the different figures of speech through psychological principles.

Some broad classifications are attempted, the most prominent being the threefold classification, accepted by most, into शब्दालङ्कारs, अर्थालङ्कारs and उभयालङ्कारs. Prof. Gajendragadkar has reviewed in detail the problem about the number of alamkāras and their classification as attempted by Indian Rhetoricians, and we sum up briefly the facts which he mentions : Bharata knows four figures of speech (one शब्दालङ्कार

viz. यमक and three अर्थालङ्कारs viz. उपमा, दीपक and रूपक). Bhā-maha enumerates 89 figures (two of word viz. अनुप्रास and यमक and 37 of sense) Dandin enumerates 38 figures (three of word-यमक, चित्र and प्रहेलिका and 35 of sense) Udbhata mentions 41 figures (4 शब्दालङ्कारs + 37 अर्थालङ्कारs) The first Rhetorician to use the words शब्दालङ्कार and अर्थालङ्कार, however, is Vāmana who gives 33 figures (2 शब्दालङ्कारs and 31 अर्थालङ्कारs). Rudrata classifies Alamkāras in some details. He gives five शब्दालङ्कारs—वक्रोक्ति, अनुप्रास, यमक, श्लेष and चित्र. Then the अर्थालङ्कारs he divided in four broad classes based on वास्तव (23 varieties), औपम्य (21 varieties), अतिशय (or strikingness) (12 varieties) and श्लेष (10 varieties), the total अर्थालङ्कारs being 68; and with 5 शब्दालङ्कारs the grand total comes to 73. But of these अलङ्कारs (सहोक्ति, समुच्चय, विषम, हेतु, उत्तर, उत्प्रेक्षा, पूर्व, अधिक and विरोध) are included in two classes. So actually the number of alamkaras comes to 62. He also mentions two kinds of स्रक्. Rudrata is the first to classify alamkāras on some principle. Agnipurāna (circa 900 A. D.) divides the अलङ्कारs into शब्दालङ्कारs, अर्थालङ्कारs and शब्दार्थालङ्कारs for the first time. Bhoja in Sarasvatikanthābharana gives 24 varieties each of शब्दा०, अर्था० and उभया० to make the total of alamkāras 72. Mammata in his Kāvya-prakāśa enumerates six शब्दालङ्कारs and 62 अर्थालङ्कारs. He also admits the category of उभयालङ्कारs. But beyond the admission of this threefold division, he does not follow any other principle of dividing alamkāras.

Among post-Mammata rhetoricians Vidyānātha is the only one to attempt a scientific division. (cp प्रतापरुद्रयशोभूषण pp. pp 337-339 from which read 'तत्र प्रथमं शब्दार्थोभयगतत्वेन त्रैविध्यमलङ्काराणाम् । अर्थालङ्काराणां चातुर्विध्यम् । केचित् प्रतीयमानवस्तवः । केचित् प्रतीयमानौपम्याः । केचित् प्रतीयमानरसभावादयः । केचिदस्फुटप्रतीयमाना इति ।') The other nine groups of अर्थालङ्कारs are (1) साधर्म्यमूल (2) अध्यवसायमूल (3) विरोधमूल (4) वाक्यन्यायमूल (5) लोकव्यवहारमूल (6) तर्कन्यायमूल (7) शृङ्खलावैचित्र्यमूल (8) अवर्द्धनमूल and (9) विशेषणवैचित्र्यमूल.

Thus on the whole we find that Sanskrit Rhetoricians, by and large, have not attempted any psychological approach to

the classification of figures. Only Rudrata and Vidyānātha partly make such an attempt. How the gifted and versatile Jagannātha was not attracted by this problem is indeed surprising.

Now we may make an attempt at classifying the figures occurring in Kāvya prakāśa X on a scientific basis as far as possible. We have already observed earlier that our mind has some well-defined processes of its working. One psychological process of a very common occurrence is 'analogy'. Human mind always tries to compare things which have some similarity. And the statement of similarity between things can be varied; giving rise to various figures of speech based on similarity or analogy. Another process of great recurrence is the process of contrast or contradiction. Like similarities dissimilarities too engage our attention in life and a varied expression of these gives rise to varied figures based on the principle of contrast, dissimilarity or contradiction. A third well-defined process is contiguity or association of ideas.

Under the group of figures based on similarity or Analogy, we have the following twentytwo (1) उपमा (2) अन्वय (3) उपमेयोपमा (4) उत्प्रेक्षा (5) ससदेह (6) रूपक (7) अपह्नुति (8) समासोक्ति (9) निदर्शना (10) अपस्तुतप्रशंसा ( 5th variety ) (11) अतिशयोक्ति ( 1st & 3rd variety ) (12) प्रतिवस्तूपमा (13) दृष्टान्त (14) दीपक (15) तुल्ययोगिता (16) व्यतिरेक (17) मीलित (18) स्मरण (19) आन्तिमान् (20) प्रतीप (21) सामान्य (22) तद्गुण

Under the group of figures based on contrast we get the following nine : (1) विभावना (2) विशेषोक्ति (3) विरोध (4) असंगति (5) विषम (6) अधिक (7) विशेष (8) अतद्गुण (9) व्याघात.

Under the group of figures based on contiguity or association of ideas can be put the following (1) अपस्तुतप्रशंसा (2) सूक्ष्म (3) स्मरण and (4) समासोक्ति. The last two have also been put under साम्यनिष्ठ group

Now we can put the remaining figures under some convenient groupings. The following six have an 'indirectness' in

their import (1) व्याजस्तुति (2) पर्यायोक्त (3) व्याजोक्ति (4) परिसंख्या (5) सूक्ष्म (6) प्रत्यनीक.

Figures based on कार्यकारण relation are the following eight (1) अप्रस्तुतप्रशंसा ( 2 varieties, ) (2) अतिशयोक्ति ( 4th variety ), (3) विभावना, (4) विशेषोक्ति, (5) काव्यलिङ्ग, (6) अनुमान, (7) उत्तर, ( 2nd variety ), (8) समाधि

The following seven have a chain-device (1) मालदीपक (2) यथासंख्य, (3) कारणमाला, (4) सार, (5) उत्तर ( 2nd variety ), (6) एकावलि, (7) अन्योन्य.

The following two have सामान्यविशेषभाव (1) अप्रस्तुतप्रशंसा, ( 2nd varieties ), (2) अर्थान्तरन्यास

The following three have a connetion of ' one and many ' (1) दीपक, (2) तुल्ययोगिता, (3) पर्याय.

The following thirteen are practically miscellaneous, with some forming a group (1) श्लेष, (2) अतिशयोक्ति, ( 2nd variety ), (3) अतिशयोक्ति, ( 3rd variety ), (4) अपरानिदर्शना, (5) आक्षेप, (6-7) स्वभावोक्ति and भाविक (8) समुच्चय, (9) परिकर, (10) उदात्त, (11) सम, (12-13) सहोक्ति and विनोक्ति

There are माला varieties possible in many figures, रसनास occasionally; mixtures are two (i) ससृष्टि & (ii) सकर, three are some उभयालङ्कारs like श्लिष्टपरस्परितरूपक and there are two अलङ्कारs viz. दृष्टान्त and अर्थान्तरन्यास which occur 'वैधर्म्येण' beside their usual 'साधर्म्येण'!

The above represents in a rough way a somewhat scientific classification of alamkāras which Mammata could have easily applied. But he follows no principles That to a great extent detracts from the value of his work as a scientific treatise.

Another fact we deserve to note in this connection is that certain figures which really deserve to be classified as separate are included under one general name Thus the varieties of अतिशयोक्ति, विषम, विशेष, उत्तर, निदर्शना and उदात्त may be quoted

as illustrations Similarly विभावना and विशेषोक्ति should be taken to be two varieties of one figure.

As a writer on a scientific subject, the least that we expect of Mammata is the use of precise language, which should lead to no ambiguity whatsoever to the reader, regarding his meaning But Mammata has not succeeded in this His terminology is many a times loose and meaning not clear. Besides, many times we find that he has not exactly said in so many words what he perhaps wanted to say or has said something that he did not mean to say. This can be easily seen from the fact that his commentators often say that what Mammata states is merely an उपलक्षण or that it is अविवक्षित. These are serious drawbacks in a scientific work and to that extent they certainly lower its value.

## 8 Contents of the Kāvya prakāśa

The Kāvya prakāśa consists of three constituents. (i) Kārikās ( 142 in number ). (ii) Vṛtti ( which is a prose gloss ) (iii) Illustrations (603 verses) The whole book is divided into ten chapters called Ullāsas, and it covers the entire field of Poetics bairing dramaturgy. The subjects discussed, Ullāsa-wise, are as follows

*Ullāsa I*—After the customary Mangala which by the way emphasizes the superiority of Kāvīsrsti to Brahmasrsti, the Ullāsa deals with (1) काव्यप्रयोजनानि (ii) काव्यहेतु (iii) काव्यलक्षणम् (iv) the three divisions of Poetry viz ध्वनि, गुणीभूतव्यङ्ग्य and अव्यङ्ग्य (= चित्र)

*Ullāsa II*—Discussion of three kinds of words . वाचक, लाक्षणिक & व्यञ्जक—The तात्पर्य and तात्पर्यवृत्ति-सर्वेषामर्थानां व्यञ्जकत्वम्—वाचक शब्द & अभिधा वृत्ति—Theory of सङ्केत—लाक्षणिक शब्द and लक्षणावृत्ति—sixfold and threefold divisions of लक्षणा—व्यञ्जक शब्द and व्यञ्जना वृत्ति—necessity of admitting व्यञ्जनावृत्ति—refutation of विशिष्टलक्षणा—अभिधामूला व्यञ्जना

*Ullāsa III*—अर्थो व्यञ्जना



*Ullāsa IV*—Two kinds of Dhvanikāvya or the best Poetry—Their subdivisions—Rasa theory—eight Rasas—eight स्थायीभावs—thirtythree व्यभिचारिभावs—ninth Rasa—Rasābhāsa and Bhāvābhāsa—further subdivisions of Dhvani.

*Ullāsa V*—The medium Poetry or गुणीभूतव्यङ्ग्यकाव्य—its eight varieties.

*Ullāsa VI*—The lowest or अव्यङ्ग्य or चित्रकाव्य and its two varieties viz. शब्दचित्र and अर्थचित्र

*Ullāsa VII*—Kāvyadosas—sixteen defects of words—defects of sentence—twenty-three defects of sense—occasionally a defect becoming an excellence—thirteen defects of Rasa

*Ullāsa VIII*—Gūṇas or Excellences defined—figure defined—three gūṇas, not ten—combination of letters which reveal excellences

*Ullāsa IX*—Six figures of word and three vṛttis or styles.

*Ullāsa X*—Sixty-two figures of sense—अलङ्कारदोषs include themselves in the Kāvyadosas treated in Ullāsa VII.

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# काव्यप्रकाशः

## प्रथम उल्लासः

मङ्गलम्

ग्रन्थारम्भे विघ्नविघाताय समुचितेष्टदेवतां ग्रन्थकृत परामृशति—

नियतिकृतनियमरहितां, ह्यादैकमयीमनन्यपरतन्त्राम् ।

नवरसरुचिरां, निर्मितिमादधती भारती कवेर्जयति ॥ १ ॥

नियतिशक्त्या नियतरूपा, सुखदुःखमोहस्वभावा, परमाण्वाद्युपादानकर्मादिसहकारिकारणपरतन्त्रा, षड्रसा, न च हृद्यैव तैः, तादृशी ब्रह्मणो निर्मितिर्निर्माणम्, एतद्विलक्षणा तु कविवाङ्मनिर्मितिः । अत एव

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*Light of Poetry.*

### FIRST FLASH

At the beginning of the work, the author pays homage to the appropriate and favourite deity (in the following mangala verse) to ward off obstacles :—

*Victorious is the Poet's Speech which unfolds a creation, which is unfettered by the rules of Providence (or Nature), which consists of joy alone, which is not dependent on anything else, and which is charming on account none (or new) sentiments.*

1

The creation (that is) the production of Brahman is regulated by the power of Destiny (or the laws of Nature), characterised by pleasure, pain and delusion, dependent on material causes like atoms etc and ancillary causes like karman etc., possessed of six flavours, and not uniformly agreeable by these (flavours) The creation or Poet's Speech (on the other hand) is different from this. And hence it is

जयति । जयत्यर्थेन च नमस्कार आक्षिप्यते इति तां प्रति अस्मि  
प्रणत इति लभ्यते ।

काव्यप्रयोजनानि

इहाभिधेयं सप्रयोजनमित्याह—

काव्यं यशसेऽर्थकृते व्यवहारविदे शिवेतरक्षतये ।

सद्यः परनिर्वृतये कान्तासंमिततयोपदेशयुजे ॥२॥

कालिदासादीनामिव यशः, श्रीहर्षादेर्वाणादीनामिव धनम्, राजा-  
दिगतोचिताचारपरिज्ञानम्, आदित्यादेर्मयूरादीनामिवानर्थनिवारणम्,  
सकलप्रयोजनमौलिभूतं समनन्तरमेव रसास्वादनसमुद्भूतं विगलित-  
वेद्यान्तरमानन्दम्, प्रभुसंमितशब्दप्रधानवेदादिशास्त्रेभ्यः सुहृत्संमि-

( called ) victorious. The sense of ' jayati ( = is victorious ) ' implies salutation, and the resultant meaning is I salute that ( Poet's Speech ).

( Next the author in the next verse ) says that the subject-matter herein is purposive.

*Poetry leads to fame, acquisition of wealth, knowledge of the ways of the world, averting or destruction of the inauspicious, instantaneous and supreme bliss, and imparting of advice in the ( charming ) way of the beloved*

2

Poetry, which is the composition of a poet skilled in extraordinary ( i. e. striking ) descriptions, leads to fame as in the case of Kālidāsa and others,—leads to wealth as in the case of Bāṇa and others from S'rīharṣa and others,—leads to thorough knowledge about appropriate etiquettes about kings and others;—leads to destruction of evil as in the case of Mayūra and others from the Sun and others;—leads to the supreme purpose of purposes viz. bliss ( or joy ) which is instantaneous, which arises from the relishing of the sentiments and wherein all other cognitions fall off;—( and ) leads to advice in the form of, one

१. ' धावकादीना० ' इति पाठः प्रायः सर्वेषु मुद्रितपुस्तकेषु ।

तार्थतात्पर्यवत्पुराणादीतिहासेभ्यश्च शब्दार्थयोर्गुणभावेन रसाङ्गभूत-  
व्यापारप्रवणतया विलक्षणं यत् 'काव्यं' लोकोत्तरवर्णनानिपुणकविकर्म,  
तत् कान्तेव सरसतापादेननाभिमुखीकृत्य, रामादिवद्वर्तितव्यं न  
रावणादिवदित्युपदेशं च यथायोगं कवेः सहृदयस्य च करोतीति सर्वथा  
तत्र यतनीयम् ।

काव्यहेतुः.

एवमस्य प्रयोजनमुक्त्वा कारणमाह—

शक्तिनिपुणता लोकशास्त्रकाव्याद्यवेक्षणात् ।

काव्यज्ञशिक्षयाभ्यास इति हेतुस्तदुद्भवे ॥३॥

should act like Rāma and others and not like Rāvaṇa and others, by making us prone (abhimukhīkṛtya) (for receiving such advice) by creating (in us) an appreciative mood in the manner of a beloved, (which purpose it achieves) being different from the scriptures like the Vedas etc., which give prominence to (enjoining) word and which are like a master, as also from historical and legendary works etc., which stress the sense as their purport and which resemble a friend, on account of the word and sense (therein) playing a subsidiary role (to Rasa) and being helpful to the process of the production of sentiment [Poetry leads to these (varied) purposes] for the benefit of the Poet or the Appreciative reader, as the case may be. Therefore by all means we should strive for (the production and appreciation of Poetry).

Having thus stated its purposes, now (the author) discusses the cause (of Poetry).

*Poetic genius, proficiency arising from a close study of the world, scriptures (or sciences), poetical compositions and so on, and repeated practice under the guidance of knowers of Poetry are (together) the cause in the production of that (i. e. Poetry) 3*

शक्तिः कवित्वबीजरूपः संस्कारविशेषः, यां विना काव्यं न प्रसरेत् प्रसृतं वा उपहसनीयं स्यात् । लोकस्य स्थावरजङ्गमात्मकलोकवृत्तस्य, शास्त्राणां छन्दोव्याकरणाभिधानकोशकलाचतुर्वर्गगततुरगखड्गादिलक्षणग्रन्थानाम्, काव्यानां च महाकविनिबन्धानाम्, आदिग्रहणादि-तिहासादीनां च विमर्शनाद् व्युत्पत्तिः । काव्यं कर्तुं विचारयितुं च ये जानन्ति तदुपदेशेन करणे योजने च पौनःपुन्येन प्रवृत्तिरिति त्रयः समुदिताः, न तु व्यस्ताः, तस्य काव्यस्योद्भवे निर्माणे समुल्लासे च हेतुः, न तु हेतवः ।

काव्यलक्षणम्-

एवमस्य कारणमुक्त्वा स्वरूपमाह—

तददोषौ शब्दार्थौ सगुणावनलंकृती पुनः क्वापि ।

Poetic genius (śakti) is that particular inborn mental impression, serving as the germ of the Poet's craft (or Poetic faculty), without which Poetry would not arise, and if at all it were (made) to arise would be ridiculous. Proficiency (vyutpatti) arises from the close study (vimarśana) of the world i.e. the ways of the world consisting of the immovable and movable, of the sciences i.e. works dealing with (lakṣaṇa) metres, grammar, collections of words, arts, the four (aims of human existence), elephants, horses, swords and the like, of poetical works which are the composition of great poets, and of history etc (as implied by) the use of the word 'ādī' (in lokaśāstrakāvyaḍi). And repeated practice which means repeated attempts in composing and appreciating poetry under the guidance of those who know how to compose and criticize (i.e. appreciate) poetry. These three conjointly, and not separately are the cause and not the causes in the production and excellence of poetry.

Having thus stated the cause of Poetry, the author now defines its nature

*That (viz. Poetry) consists of word and sense, which are free from blemishes, possessed of excellences, and at a few places lacking in figures of speech*

१. 'महाकवि-सर्वाभिधानाम्' इत्यपि पाठः ।

दोषगुणालंकारा वक्ष्यन्ते । क्वापीत्यनेनैतदाह-यत् सर्वत्र सालंकारौ,  
क्वचित् तु स्फुटालंकारविरहेऽपि न काव्यत्वहानिः । यथा—

यः कौमारहरः स एव हि वरस्ता एव चैत्रक्षपा-  
स्ते चोन्मीलितमालतीसुरभयः प्रौढाः कदम्बानिलाः ।  
सा चैवास्मि तथापि तत्र सुरतव्यापारलीलाविधौ  
रेवारोधसि वेतसीतरुतले चेतः समुत्कण्ठते ॥१॥

अत्र स्फुटो न कश्चिदलंकारः । रसस्य हि प्राधान्यान्नालंकारता ।  
तद्भेदान् क्रमेणाह—

ध्वन्यपरनामकोत्तमकाव्यलक्षणम्

इदमुत्तममतिशयिनि व्यङ्ग्ये वाच्याद्, ध्वनिर्बुधैः कथितः ॥४॥

The defects, excellences and figures of speech would be explained later on By the word 'kvāpi ( = in few cases )' the author means this — though (generally) always (word and sense forming poetry are) possessed of figures of speech, still there is no loss of poetical nature at a few places even in the absense of distinct figures of speech. As for example (in the following example),

The bridegroom is the same who deprived me of my virginhood; the nights of Caitra are the same, the luxuriant breezes from Kadamba (groves) made fragrant by blooming jasmine flowers are the same, & so am I the same; still my mind yearns for the graceful sport of dalliance, there, under the cane-arbour, on the bank of river Narmadā. I

Here there is no distinct figure of speech. The sentiment (of S'rngāra) being principal, cannot constitute the figure (Rasavat).

Now (the author) enumerates in order the divisions of Poetry.

*This (Poetry) is best, when (therein) the suggested sense is more charming than the expressed sense, it is called 'Dhvani' by the wise*



इदमिति काव्यम् । बुधैर्वैयाकरणैः प्रधानभूतस्फोटरूपव्यङ्ग्यव्यञ्ज-  
कस्य शब्दस्य ध्वनिरिति व्यवहारः कृतः । अतस्तन्मतानुसारिभिरन्यै-  
रपि न्यग्भावितवाच्यव्यङ्ग्यव्यञ्जनक्षमस्य शब्दार्थयुगलस्य । यथा—

निःशेषच्युतचन्दनं स्तनतटं, निर्भृष्टरागोऽधरो,  
नेत्रे दूरमनञ्जने, पुलकिता, तन्वी तवेयं तनुः ।  
मिथ्यावादिर्नि दूति बान्धवजनस्याज्ञातपीडागमे  
वापीं स्नातुमितो गतासि न पुनस्तस्याधमस्यान्तिकम् ॥२॥

अत्र तदन्तिकमेव रन्तुं गतासीति प्राधान्येनाधमपदेन व्यज्यते ।

गुणीभूतव्यङ्ग्यापरनामकमध्यमकाव्यलक्षणम्  
अतादृशि गुणीभूतव्यङ्ग्यं व्यङ्ग्ये तु मध्यमम् ।

‘This’ means Poetry The wise grammarians designated as ‘Dhvanī’ the ( non-eternal physical form of ) word which is suggestive of the suggested entity in the form of Sphota (=eternal ideal form of word) which is the principal one Hence by others (like Rhetoricians) who follow their view, (the designation ‘Dhvanī’ was given) to the pair of word and sense which is capable of suggesting a suggested sense which excels the expressed sense As for example (in the following instance)

The slopes of (your) breasts have the sandal-paste completely washed off, the lower lip has its red colour rubbed off, the eyes are lacking collyrium at the far ends (corners), and this your slender form is horripilated O you messenger, who are telling a lie and who are not aware of the agony suffered by your friend (viz myself), you had gone (indeed) to the well to have a bath, and not in the vicinity of that wretch ! 2

Here by the word ‘adhama (=wretch)’ is principally suggested the sense viz you had gone there only to dally with him

When the suggested sense is not like that (i e is not principal), then the poetry is mediocre (and is designated as *Gunībhāvavyangya* i e. wherein the suggested sense is subordinate

अतादृशि वाच्यादनतिशयिनि । यथा—

ग्रामतरुणं तरुण्या नववज्जुलमञ्जरीसनाथकरम् ।

पश्यन्त्या भवति मुहुर्नितरां मलिना मुखच्छाया ॥३॥

अत्र वज्जुललतागृहे दत्तसंकेता नागतेति व्यङ्ग्यं गुणीभूतम् ।  
तदपेक्षया वाच्यस्यैव चमत्कारित्वात् ।

अव्यङ्ग्यापरन्नामकाधमकाव्यलक्षणम्

शब्द चित्रं वाच्यचित्रमव्यङ्ग्यं त्ववरं स्मृतम् ॥५॥

चित्रमिति गुणालंकारयुक्तम् । अव्यङ्ग्यमिति स्फुटप्रतीयमानार्थ-  
रहितम् । अवरम् अधमम् । यथा—

स्वच्छन्दोच्छलदच्छकच्छकुहरच्छातेतराम्बुच्छटा-  
मूर्छन्मोहमहर्षिहर्षविहितस्नानाह्निकाह्वाय वः ।

'not like that' means 'not excelling the expressed sense.'  
As for example in

The complexion of the young girl becomes extremely  
darkened as she repeatedly looks at the village youth, having  
a cluster of fresh As'oka blossoms in his hand. 3

Here the suggested sense viz '(the girl) who had given an  
appointment (to the youth) in the bower of As'oka did not  
come' is subordinate For the expressed sense itself is more  
striking as compared with it

*That Poetry is lowest which is striking in word or striking  
in expressed sense and is void of suggested sense* 5

The word 'citra (=striking)' means possessed of poetical  
excellences and figures of speech 'Avyangya' means bereft of  
any clearly suggested sense 'Avara' means lowest For  
example --

May Mandākinī (Ganges) quickly remove your dullness  
(Mandākinī) wherein bath and daily rites are performed with  
delight by great sages whose infatuation is being destroyed by  
the masses of waters, which surge up at will, which are clear

भियादुद्यदुदारदुर्दुरदरी दीर्घादरिद्रुम-  
द्रोहोद्रेकमहोर्मिमेदुरमदा मन्दाकिनी मन्दताम् ॥४॥

विनिर्गतं मानदमात्ममन्दिराद्  
भवत्युपश्रुत्य यद्वच्छयापि यम् ।  
ससंभ्रमेन्द्रद्रुतपातितार्गला  
निमीलिताक्षीव भियामरावती ॥५॥

इति काव्यप्रकाशे काव्यप्रयोजनकारणस्वरूपविशेषनिर्णयो नाम  
प्रथम उल्लासः ।

---

and which are swift (chātetara) in the crevices of the banks,—  
(Māndakinī) which has valleys containing large jumping  
frogs,—and (Mandākinī) which has a great pride on account  
of its lofty waves that rise high on account of the falling in  
(droha) of tall and richly laden trees 4

Having heard about whom (King Hayagrīva), the cutter of  
pride of enemies, as having gone out of his palace even casually  
Amarāvati (the city of gods) as though closes her eyes through  
fear, with the bolts of the city gates being quickly made to fall  
by Indra in a flurry 5

Thus ends the first flash in the Kāvya prakāśa, which is  
named as 'Determination of the particular Purpose, Cause &  
Nature of Poetry'

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## द्वितीय उल्लासः

क्रमेण शब्दार्थयोः स्वरूपमाह—

त्रिविधः शब्दः

स्याद् वाचको लाक्षणिकः शब्दोऽत्र व्यञ्जकस्त्रिधा ।

अत्रेति काव्ये । एषां स्वरूपं वक्ष्यते ।

वाच्यादयस्तदर्थाः स्युः

वाच्यलक्ष्यव्यङ्ग्याः ।

तात्पर्यार्थः

तात्पर्यार्थोऽपि केषुचित् ॥१॥

आकाङ्क्षा योग्यता-सन्निधि-वशाद् वक्ष्यमाणस्वरूपाणां पदार्थानां  
समन्वये तात्पर्यार्थो विशेषवपुरपदार्थोऽपि वाक्यार्थः समुल्लसति-इत्य—

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### SECOND FLASH

( Now the author ) states in order the nature of word and sense

*Word here is of three kinds--expressive, indicative and suggestive*

'atra ( here ) ' means in poetry The nature of these ( three kinds of word ) would be explained later.

*The expressed sense and others are their senses*

( Vācyādayah mean ) the expressed sense, the indicated sense and the suggested sense.

*According to some, there is also the purport-sense belonging to words.*

I

When through the force of expectancy, compatibility and juxtaposition there is a correlation of the senses of words, whose nature would be explained later, there springs up the Purport-sense which possesses a special form and which though not the sense of individual words, is the sense of sentence as a whole

[भिहितान्वयवादिनां मतम्] वाच्य एव वाक्यार्थः इत्यन्विताभिधान-  
वादिनः ।

सर्वेऽर्था व्यञ्जकाः

सर्वेषां प्रायशोऽर्थानां व्यञ्जकत्वमपीष्यते ।

तत्र वाच्यस्य यथा—

माए घोवअरणं अज्ज हु नत्थि त्ति साहिअं तुमए ।

ता भण किं करणिज्जं एमेअ ण वासरो ठाइ ॥१॥

[मातृगृहोपकरणमद्य खलु नास्तीति साधितं त्वया ।

तद् भण किं करणीयमेवमेव न वासरः स्थायी ॥ ]

अत्र स्वैरविहारार्थिनीति व्यज्यते ।

लक्ष्यस्य यथा—

साहेन्ती सहि सुहअं खणे खणे दूमिआसि मज्झकए ।

सवभावणेहकरणिज्जसरिसअं दाव विरइअं तुमए ॥२॥

such is the view of the abhihitānvayavādins [1 e those who hold that there is a correlation of senses (of words) after these senses are expressed (individually by the various words)]. While the anvitābhidhānavādins [those who hold that (words) express a connected meaning] hold that the sense of the sentence is just the expressed sense (of various words therein).

*All senses are generally admitted to be possessed of suggestiveness*

There, ( the suggestiveness ) of the expressed sense ( is illustrated ) in the following :—

O Mother, you have told that there are no provisions in the house to-day; so tell what should be done. For the day certainly would not stand thus

Here ( the girl who speaks this ) is desirous of wanton enjoyment or sport—this is suggested ( by the expressed sense of the stanza ).

( The suggestiveness ) of the indicated sense ( is illustrated ) in the following —

Going to that fortunate one every moment, ( you ) have taken ( a lot of ) trouble for my sake; you indeed have done, just what is in keeping with the action appropriate for such good feeling and friendship ( that you have towards me ) !

[साधयन्ती साखि सुभगं क्षणे क्षणे दूनासि मत्कृते ।  
सद्भावस्नेहकरणीयसदृशं तावद् विरचितं त्वया ॥]

अत्र मत्प्रियं रमयन्त्या त्वया शत्रुत्वमाचरितामिति लक्ष्यम् । तेन च कामुकविषयं सापराधत्वप्रकाशनं व्यङ्ग्यम् ।

व्यङ्ग्यस्य यथा—

उअ णिञ्चलणिप्फंदा भिसिणीपत्ताम्मि रेहइ बलाआ ।  
णिम्मलमरगअभाअणपरिट्ठिआ सङ्गसुत्ति व्व ॥३॥  
(पश्य निश्चलनिष्पन्दा विसिनीपत्रे राजते बलाका ।  
निर्मलमरकतभाजनपरिस्थिता शङ्खशुक्तिरिव ॥)

अत्र निष्पन्दत्वेन आश्वस्तत्वम् । तेन च जनरहितत्वम् । अतः संकेतस्थानमेतदिति कयाचित् कंचित् प्रत्युच्यते । अथवा, मिथ्या वदसि, न त्वमत्रागतोऽभूरिति व्यज्यते ।

वाचकादीनां क्रमेण स्वरूपमाह—

Here the indicated sense is—'you have acted enmically by dallying with my lover' And the sense suggested thereby is the disclosure of the guilt of the lover

( The suggestiveness ) of the suggested sense ( is illustrated ) in the following : --

See, how motionless and throbless shines the female crane on the lotus-leaf, ( appearing ) like a conch-shell placed on a spotless emerald plate. 3

Here by the throblessness is suggested the sense of confidence ( on the part of the crane ). By that ( sense of confidence ) is ( further suggested ) the secluded nature ( of the place ). Hence this is a place of appointment—this is said by some ( lady ) to some ( man ); or, 'you are telling a lie; you never came here at all'—this is suggested ( by some lady to some man ).

Now the author enunciates the nature of the expressive word etc. in order—

वाचकशब्दलक्षणम्

साक्षात् संकेतितं योऽर्थमभिधत्ते स वाचकः ॥२॥

इहागृहीतसंकेतस्य शब्दस्यार्थप्रतीतेरभावात् संकेतसहाय एव शब्दोऽर्थविशेषं प्रतिपादयतीति यस्य यत्राव्यवधानेन संकेतो गृह्यते स तस्य वाचकः ।

संकेतविषये मतद्वयम्

संकेतितश्चतुर्भेदो जात्यादिर्जातिरेव वा ।

यद्यप्यर्थक्रियाकारितया प्रवृत्तिनिवृत्तियोग्या व्यक्तिरेव, तथापि आनन्त्याद् व्यभिचाराच्च तत्र संकेतः कर्तुं न युज्यते इति, गौः शुक्लश्चलो डित्थः इत्यादीनां शब्दानां विषयविभागो न प्राप्नोति इति च तदुपाधावेव संकेतः ।

*That is Expressive Word, which expresses the directly conventional meaning (attached to it).* 2

In this world, there is absense of cognition of sense from a word whose convention is not grasped, and so a word conveys a particular meaning only when aided by the ( relevent ) convention, hence that word is expressive of that meaning for which it is apprenended to have a direct convention.

*The conventional meaning is fourfold viz generality and others or (one viz ) generality only*

Even though an individual alone is the appropriate (object) for the activity or passivity (of ours), on account of its capacity of performing purposive action, still the convention cannot be made there ( i e. in an individual ) on account of ( the faults of ) endlessness and violation; so also ( by making convention refer to individual ) a differentiation in the province would not be possible for words like 'a bull' 'white', 'moving' and 'Littha'; for these reasons convention is made in case of the attribute only ( of an individual ).

१. 'इहागृहीतसंकेतस्य पुरुषस्य शब्दार्थविशेषप्रतिपत्तेरभावात्' इत्यपि पाठः ।

उपाधिश्च द्विविध वस्तुधर्मो वक्तृयदृच्छसंनिवेशितश्च । वस्तुधर्मोऽपि द्विविधः-सिद्ध साध्यश्च । सिद्धोऽपि द्विविधः-पदार्थस्य प्राणप्रदो विशेषाधानहेतुश्च । तत्राद्यो जातिः । उक्तं हि वाक्यपदीये 'गौः स्वरूपेण न गौः, नापि अगौः, गोत्वाभिसंबन्धात् तु गौ ' इति । द्वितीयो गुणः । शुक्लादिना हि लब्धसत्ताक वस्तु विशिष्यते । साध्यः पूर्वापरी-भूतावयवाक्रियारूपः । डित्थादिशब्दानामन्त्यबुद्धिनिर्ग्राह्यं संहृतक्रमं स्वरूपं वक्त्रा यदृच्छया डित्थादिष्वर्थेषूपधाधित्वेन संनिवेश्यते इति सोऽयं संज्ञारूपो यदृच्छात्मक इति । 'गौ शुक्लश्चलो डित्थ इत्यादौ चतुष्टयी शब्दानां प्रवृत्तिः इति महाभाष्यकारः ।

And attribute is two-fold--the (inherent) property of a thing and (an attribute) superimposed (on an individual) by the sweet will of the speaker. The (inherent) property of a thing is also twofold that which is accomplished and that which is in the process of accomplishment. The accomplished (property of a thing) is also two-fold one that gives the very life to an entity (i.e. the differentia) and that which (only) endows a thing with a speciality (i.e. inseparable accidents). Out of these the former is generality. For it has indeed been said in the Vākyapadīya "A bull, by its form, is not a bull or a non-bull; it is a bull on account of its connection with bull-ness." The second is a quality. By a quality like white-ness etc. is specified a thing which has attained existence. The (property which is) in the process of accomplishment is of the nature of action, possessed of prior and posterior parts. And that attribute which is known as the proper name is dependent on the speaker's sweet will, in as much as therein, by the speaker the (ideal) form of words like *Ḍittha* which is grasped by the apprehension of the last latter (of these words) and which is divested of the idea of sequence, is imposed as an attribute on the entities like *Ḍittha* according to his sweet will. The author of the *Mahābhāṣya* has (also) said "There is a four-fold currency of words as exemplified in (words like) 'A white moving bull named *Ḍittha*.'



परमाण्वादीनां तु गुणमध्यपाठात् पारिभाषिकं गुणत्वम् । गुणक्रियायदृच्छानां वस्तुत एकरूपाणामप्याश्रयभेदात् भेद इव लक्ष्यते यथैकस्य मुखस्य खड्गमुकुरतैलाद्यालम्बनभेदात् ।

हिमपयःशङ्खाद्याश्रयेषु परमार्थतो भिन्नेषु शुक्लादिषु यद्वशेन शुक्लः शुक्लः इत्याद्यभिन्नाभिधानप्रत्ययोत्पत्तिस्तत् शुक्लत्वादि सामान्यम् । गुडतण्डुलादिपाकादिष्वेवमेव पाकत्वादि । बालवृद्धशुकाद्युदीरितेषु डित्थादिशब्देषु च, प्रतिक्षणं भिद्यमानेषु डित्थाद्यर्थेषु वा, डित्थत्वाद्यस्तीति सर्वेषां शब्दानां जातिरेव प्रवृत्तिनिमित्तमित्यन्ये । तद्वान्, अपोहो वा शब्दार्थः कैश्चिदुक्तः इति ग्रन्थगौरवभयात् प्रकृतानुपयोगाच्च न दर्शितम् ।

The characteristic of being a quality of the atoms etc is technical and due to their enumeration in the midst of qualities. The qualities, actions and proper names, though in reality of a unitary nature, present (an appearance of) difference on account of the difference in the substrata, just as one and the same face (appears to be diverse) due to the difference of the substrata (of reflection) like a sword, a mirror, oil and the like.

That is the generality of white-ness etc whereby there is the creation of an indential designation and cognition like '( This is ) white, ( that is ) white' etc in case of white and the like which are really different in case of the various substrata like snow, milk, a conch-shell and the like. Similarly is the generality of cookingness etc. found to be residing in the cooking and the like of jaggery, rice and the like. So also there is ( the generality of ) Ditthatva in the words Dittha and others as uttered by a child, an old man, a parrot and the like or in the objects, Dittha and others, which are really undergoing a change every moment. Hence some hold that generality only is the cause of the currency of all words. Some have ( also ) said that the meaning of a word is ( an individual ) possessed of that attribute, or the distinction ( of an individual from aught that is different from it )—but those viewpoints are not treated here through fear of increasing the bulk of the work ( unnecessarily ) and ( further because that discussion ) is not useful for the matter in hand.

१. 'गुणक्रियायदृच्छाशब्दानाम्' इत्यपि पाठः ।

अभिधालक्षणम्

स मुख्योऽर्थस्तत्र मुख्यो व्यापारोऽस्याभिधोच्यते ॥३॥

स इति साक्षात्संकोतितः । अस्येति शब्दस्य ।

लक्षणालक्षणम्

मुख्यार्थबाधे तद्योगे रूढितोऽथ प्रयोजनात् ।

अन्योऽर्थो, लक्ष्यते यत् सा लक्षणारोपिता क्रिया ॥४॥

‘कर्मणि कुशलः’ इत्यादौ दर्भग्रहणाद्ययोगात् ‘गङ्गायां घोषः’ इत्यादौ च गङ्गादीनां घोषाद्यधिकरणत्वासंभवात् मुख्यार्थस्य बाधे, विवेचकत्वादौ सामीप्ये च संबन्धे, रूढितः प्रसिद्धेः, तथा ‘गङ्गातटे

*That is the principal sense And the primary activity of this ( expressive word ) there ( i e. in conveying that sense ) is called Expression.* 3

‘That’ means the directly conventional ( meaning ). ‘Of this’, means of the word.

*Indication is that power superimposed ( on a word ) whereby another sense is conveyed when there is the incompatibility of the principal sense, when there is a connection ( of the primary sense with that ( i e indicated sense ), and when there is either a usage or a motive ( to justify such indication of a secondary sense )* 4

(Indication is that process superimposed on a word,) which depends on the intermediate sense ( viz expressed sense ), and wherein the principal sense conveys a secondary sense, when there is an incompatibility of the principal sense since there is no ( actual ) grasping of darbha grass and the like in case of expressions like ‘skilled in work’ and the there is an impossibility of Gangā and the like being the site of a hamlet and the like in expressions like ‘A hamlet on the Gangā,’ -when there

घोषः' इत्यादेः प्रयोगाद् येषां न तथा प्रतिपत्तिः तेषां शैत्यपावनत्वादीनां धर्माणां तथा प्रातिपादनात्मनः प्रयोजनाच्च, मुख्येन अमुख्योऽर्थो लक्ष्यते यत् स आरोपितः शब्दव्यापारः सान्तरार्थनिष्ठो लक्षणा ।

शुद्धाया लक्षणाया द्वौ भेदौ

स्वसिद्धये पराक्षेपः परार्थं स्वसमर्पणम् ।

उपादानं लक्षणं चेत्युक्ता शब्देव सा द्विधा ॥५॥

‘कुन्ताः प्रविशन्ति’ ‘यष्टयः प्रविशन्ति’ इत्यादौ कुन्तादिभिरात्मनः प्रवेशसिद्धयर्थं स्वसंयोगिनः पुरुषा आक्षिप्यन्ते, तत् उपादानेनेयं लक्षणा ।

‘गौरनुन्ध्य’ इत्यादौ ‘श्रुतिचोदितमनुबन्धनं कथं मे स्याद्’ इति

is a connection ( between the expressed sense and indicated sense ) in the form of discrimination and the like and proximity ( respectively in the above cases ),—and when there is usage i. e. well-known currency ( in the one case ) and a purpose in the form of asserting with that intensity the qualities of coolness and holiness ( associated with the hamlet ), as cannot be conveyed by the use of an expression like ‘ a hamlet on the bank of the Gangā ’ ( in case of the other ).

*Implication of another ( secondary ) sense to establish itself ( viz primary sense ) and surrendering oneself ( viz primary sense ) for the sake of another ( viz secondary sense ) is respectively called as Inclusive Indication and Exclusive Indication, and it is Pure ( Indication ) in both cases* 5

In expressions like “ The Lances enter, ” “ the Staffs enter ” and the like ( the words ) lances and others imply persons connected with themselves in order to make possible their own entry and so this Indication is characterised by Inclusion ( of the expressed sense in the indicated sense )

In expression like “ A bull should be immolated ” and the like, one should not argue for these being instances of Inclusive

जात्या व्यक्तिराक्षिप्यते, न तु शब्देनोच्यते 'विशेष्यं नाभिधा गच्छेत् क्षीणशक्तिर्विशेषणे' इति न्यायाद्-इत्युपादानलक्षणा तु नोदाहर्तव्या । न ह्यत्र प्रयोजनमस्ति । न वा रूढिरियम् । व्यक्त्यविनाभावित्वात् तु जात्या व्यक्तिराक्षिप्यते यथा क्रियतामित्यत्र कर्ता, कुर्वित्यत्र कर्म । 'प्रविश' 'पिण्डीम्' इत्यादौ 'गृहं' 'भक्षय' इत्यादि च ।

['पीनो देवदत्तो दिवा न भुङ्क्ते'] इत्यत्र च रात्रिभोजनं न लक्ष्यते । श्रुतार्थापत्तेरर्थापत्तेर्वा तस्य विषयत्वात् ।

'गङ्गायां घोषः' इत्यत्र तदस्य घोषाधिकरणत्वसिद्धये गङ्गाशब्दः स्वार्थमर्पयति इत्येवमादौ लक्षणेनैषा लक्षणा । उभयरूपा चेयं शुद्धा । उपचारेणामिश्रितत्वात् ।

indication on the plea Herein the generality (the Vācyārtha of gauh ) implies ( i e indicates ) an individual ( bull ), thinking how can the immolation enjoined by Vedas be possible in my case ?, ( but ) ( the individual bull ) is not expressed ( directly by expressed sense ) by the word ( gauh ) on account of the maxim : Expression cannot express the qualified ( viz. individual bull ) when its ( expressive ) power is exhausted in conveying the qualification ( viz generality ) For there is no purpose here ( to justify laksanā ), nor is it a ( case supported by ) conventional usage ( Herein ) the individual is implied by generality as for example ' an agent ' is implied by the expression " Let it be done ", or an object is implied by the expression ' Do ', and in case of words like ' enter ' ; ' sweet-ball ' etc. ( appropriate words ) like ' a house ', ' eat ' ( are implied ).

( So also ) in the sentence ' Fat Devadatta does not eat by day ' the nocturnal meal ( by him ) is not indicated ; for that expression forms the province of Verbal Presumption or ( Factual ) Presumption.

In instances like " A hamlet on the ' Gangā ' the word ' Gangā ' surrenders its own meaning ( viz gangāpravāha ) in order to establish the bank as the abode of the hamlet, as such it is Indication by Exclusion. And this indication of both types ( viz. Inclusive Indication and Exclusive Indication ) is pure, as it is not mixed with a metaphorical use of words based on similarity ( upacāra ).

अनयोर्भेदयोर्लक्ष्यस्य लक्षकस्य च न भेदरूपं तादस्थ्यम् । तटादीनां गङ्गादिशब्दैः प्रतिपादने तत्त्वप्रतिपत्ता हि प्रतिपिपादयिषितप्रयोजन-संप्रत्ययः । गङ्गासंबन्धमात्रप्रतीतिौ तु गङ्गातटे घोष इति मुख्य-शब्दाभिधानाल्लक्षणायाः को भेदः ।

सारोपाया. लक्षणाया. लक्षणम्

सारोपान्या तु यत्रोक्तौ विषयी विषयस्तथा ।

आरोप्यमाणः आरोपविषयश्च यत्रानपह्नुतभेदौ सामानाधिकरण्येन निर्दिश्येते सा लक्षणा सारोपा ।

साध्यवसानिकाया. लक्षणाया लक्षणम्

विषय्यन्तःकृतेऽन्यास्मिन् सा स्यात् साध्यवसानिका ॥६॥

In these two divisions the indicated sense and the indicative sense are not characterised by aloofness amounting to distinction. For it is only when the words like 'Gangā' etc. convey the sense of 'bank' etc, with a sense of identity (between the indicated and indicative sense), that the cognition of the purpose intended to be conveyed can be had. If (in such usage) only a relation (of the bank etc) with Gangā (-pravāha) etc. were to be conveyed (without a sense of identity between the two), then what difference would be there of the Indication (employed in 'gangāyām ghoṣaḥ') and an expression by primary sense (in the form of) 'gangātate ghoṣaḥ' (i. e. a hamlet on the bank of Gangā)?

*And another (variety) is the Superimponent Indication wherein are mentioned the thing superimposed [viśayī] as also the object [on which it is superimposed] [viśaya]*

That Indication is called Superimponent Indication wherein (both) the thing superimposed as also the object whereon it is superimposed are stated with their distinction non-concealed and in grammatical co-ordination.

*While that Indication would be Introsusceptive Indication wherein the other (viz. object of superimposition) is swallowed by the object superimposed.*

विषयिणारोप्यमाणेनान्तःकृते निगीर्णे अन्यस्मिन्नारोपविषये सति सा साध्यवसाना स्यात् ।

इमौ भेदौ गौणौ शुद्धौ च  
भेदाविमौ च सादृश्यात् संबन्धान्तरतस्तथा ।  
गौणौ शुद्धौ च विज्ञेयौ ॥

इमावारोपाध्यवसानरूपौ सादृश्यहेतू भेदौ 'गौर्वाहीकः' इत्यत्र  
'गौरयम्' इत्यत्र च ।

गौणलक्षणाविषये मतत्रयम्  
अत्र हि स्वार्थसहचारिणो गुणा जाड्यमान्द्यादयो लक्ष्यमाणा अपि

And that Indication would be Introsusceptive wherein the other viz the object of superimposition is put within i. e. swallowed by the superimposed thing i. e the object which is superimposed (on the visaya).

*These two varieties (of Indication) (viz. Superimponent Indication and Introsusceptive Indication) should be known to be Qualitative or Pure according to similarity or any other relation, respectively (being the basis of these)*

These two divisions characterised by Superimposition and Introsusception, and caused by similarity are exemplified (respectively) in "The labourer is a Bull" and "He is a Bull".

Herein (i. e. in these instances of Gaupī Lakṣanā) the qualities of dullness and stupidity associated with the primary sense (of gauḥ), though (themselves) indicated, become the

गोशब्दस्य परार्थोभिधाने प्रवृत्तिनिमित्तत्वमुपयान्ति इति केचित् । स्वार्थसहचारिगुणाभेदेन परार्थगता गुणा एव लक्ष्यन्ते न तु परार्थोऽभिधीयते इत्यन्ये । साधारणगुणाश्रयत्वेन परार्थ एव लक्ष्यते इत्यपरे ।

उक्तं चान्यत्र—‘अभिधेयाविनाभूतप्रतीतिर्लक्षणोच्यते । लक्ष्यमाण-गुणैर्योगाद् वृत्तेरिष्टा तु गौणता ’ इति ।

अविनाभावोऽत्र संबन्धमात्रं, न तु नान्तरयिकत्वम् । तत्त्वे हि ‘मन्त्राः क्रोशन्ति’ इत्यादौ लक्षणा न स्यात् । अविनाभावे चाक्षेपेणैव सिद्धेर्लक्षणाया नोपयोग इत्युक्तम् ।

‘आयुर्घृतम्’ ‘आयुरेवेर्दम्’ इत्यादौ सादृश्यादन्यत् कार्यकारण-

cause of the word ‘gauh’ expressing the other meaning ( viz. Vāhika ) this is the view of some. Others again hold the qualities in the other sense ( viz Vāhika ) are indicated through their relation of identity with qualities associated with the primary sense ( viz gauh ), but is not the other sense ( viz. Vāhika ) that is expressed. Others hold that it is the other sense ( viz. Vāhika ) which is indicated on account of possession of common qualities ( i. e. qualities common to the primary and the secondary sense ).

And it is said elsewhere - “ Indication is said to be the apprehension of a thing, associated with ( avinābhūta ) the expressed sense ( abhidheya ) The process, however, is appropriately called Qualitative on account of the relation ( of the expressed sense viz gauh ) with the qualities of the indicated object ( viz. Vāhika ).

Association ( avinābhāva ) here ( in the above verse ) means relation only, not an invariable relation or association. Were it to be so, there would be no Indication in expressions like “ the cradles weep. ” And further if invariable relation were to exist ( between the expressed sense and the indicated sense then the indicated sense ) would be established by inference alone and ( a resort to ) indication would be of no use.

In expressions like “ Ghee is life ”, “ This is life ” and the like the relation ( between the expressed sense and indicated

भावादि संबन्धान्तरम् । एवमादौ च कार्यकारणभावादिलक्षणपूर्वे आरोपाध्यवसाने ।

अत्र गौणभेदयोर्भेदोऽपि ताद्रूप्यप्रतीतिः सवैयर्थ्येवाभेदावगमश्च प्रयोजनम् । शुद्धभेदयोस्तु अन्यवैलक्षण्येन अव्यभिचारेण च कार्यकारित्वादि ।

क्वचित् तादृश्यादुपचारः । यथा इन्द्रार्था स्थूणा इन्द्रः । क्वचित् स्वस्वामिभावसंबन्धात् । यथा राजकीयः पुरुषो राजा । क्वचिदवयवावयविभावात् । यथा अग्रहस्तः इत्यत्र अग्रमात्रेऽवयवे हस्तः । क्वचित् तात्कर्म्यात् । यथा अतक्षा तक्षा ।

sense ) is something different from similarity, like the relation of effect and cause etc And in such instances the Superimposition and Introsusception are caused by relations like that between the effect and cause and the like.

Here in the two divisions of Qualitative ( Indication ) the purpose ( respectively ) is an apprehension of identity ( between the thing superimposed and the object of superimposition ), though there is a distinction between them ( of which we are conscious ), and the apprehension of complete identity. In case of the two divisions of Pure ( Indication ) ( the purpose respectively is ) the accomplishment of the objective in a way distinct from all else, and accomplishment without fail.

At places metaphorical ( Indicative ) use of words (arises) from subserviency ( of one thing to another ); as for example a sacrificial post dedicated to Indra is called 'Indra'. At places ( indicative use of words arises from ) the relation of the servant and the master, as for example an officer of a king is called ' king '. At places ( indicative use of words arises from ) the relation of the part and the whole, as for example, in " foremost hand ( i. e palm ), " the word ' hand ' stands for the its foremost part only. At places ( indicative use of words arises from ) ' doing the work of him ' ; as for example a non-carpenter is called a ' carpenter ' ( if he does the work of a carpenter )



## लक्षणा तेन षड्विधा ॥७॥

आद्यभेदाभ्यां सह । सा च

प्रकारान्तरेण लक्षणायाः भेदत्रयम्  
व्यङ्ग्येन रहिता रूढा, सहिता तु प्रयोजने ।

प्रयोजनं हि व्यञ्जनव्यापारगम्यमेव ।

तच्च गूढमगूढं वा

तच्चेति व्यङ्ग्यम् । गूढं यथा—

मुखं विकासितस्मितं वशितवाक्रिमं प्रेक्षितं,  
समुच्छलितविभ्रमा गतिरपास्तसंस्था मतिः ।  
उरो मुकुलितस्तनं जघनमंसबन्धोद्धुरं,  
वतेन्दुवदनातनौ तरुणिमोद्गमो मोदते ॥४॥

*Indication, therefore, is six-fold.*

7

Along with the first two divisions (it is six-fold) And that (Indication)—

*Is without any suggested sense when it is based on usage, and is possessed of a suggested sense when it is based on a motive.*

The motive (of Indication) can be understood by the process of suggestion only.

*And that (suggested sense) may be either concealed or non concealed*

‘That’ means the suggested sense. It is concealed as in the following .—

The face has a blooming smile; the glances have mastered crookedness, the gait displays sportive movements; the mind has lost stability, the bosom has budding breasts, and the hips are ready ( for enjoyment ) on account of well-developed parts; indeed, in the form of this girl with a moon like face the advent of youth is rejoicing.

4

अगूढं यथा—

श्रीपरिचयाज्जडा अपि भवन्त्यभिज्ञा विदग्धचरितानाम् ।

उपदिशति कामिनीनां यौवनमद् एव ललितानि ॥५॥

अत्र 'उपदिशति' इत्यत्र अनायासेन शिक्षणं अभिधेयवत् स्फुटं प्रतीयते ।

तदेषा कथिता त्रिधा ॥८॥

अव्यङ्ग्या गूढव्यङ्ग्या अगूढव्यङ्ग्या चेति ।

लाक्षणिकशब्दलक्षणम्

तद्गूलाक्षणिकः

शब्द इति संबध्यते । तद्गूस्तदाश्रयः ।

तत्र व्यापारो व्यञ्जनात्मकः ।

And non-concealed ( suggested sense is exemplified ) in the following .—

By an acquaintance with wealth even dullards become learned in the ways of the wise, intoxication of youth teaches graces to young ladies 5

Herein from the word ' teaches ' an effortless instruction ( of young ladies in graces ) is clearly understood, as if it were expressly stated

*Thus it is ( also ) stated to be three-fold* 8

( Three-fold means ) without any suggested sense, with a concealed suggested sense and with a non-concealed suggested sense.

*The Indicative ' word ' is the abode of that ( Indication ).*

The word 'word' is ( understood and ) connected ( with the word ' Indicative ' ). The abode of that means the support of that.

*And there ( in the indicative word ) is a process of the nature of suggestion.*

लक्षणामूलव्यञ्जनायाः लक्षणम्

कुत इत्याह—

यस्य प्रतीतिमाधातुं लक्षणा समुपास्यते ॥९॥

फले शब्दैकगम्येऽत्र व्यञ्जनान्नापरा क्रिया ।

प्रयोजनप्रतिपिपादयिषया यत्र लक्षणया शब्दप्रयोगस्तत्र नान्यतस्तत्प्रतीतिः, अपि तु तस्मादेव शब्दात् । न चात्र व्यञ्जनाद्वतेऽन्यो व्यापारः ।

व्यञ्जनाया आवश्यकता

तथाहि—

नाभिधा समयाभावात्

गङ्गायां घोषः इत्यादौ ये पावनत्वादयो धर्मास्तदादौ प्रतीयन्ते न तत्र गङ्गादिशब्दाः संकेतिताः ।

हेत्वभावात् लक्षणा ॥१०॥

Whence so ? ( to this the author ) replies

*There is no other process except suggestion (to apprehend) the fruit which is understood from the ( indicative ) word alone and for understanding which the Indication is resorted to* 9

When an expression is used indicatively with the intention of conveying a certain purpose, then its cognition cannot be from anything else but that expression And there is no other process except suggestion (that can convey the purpose behind the indicative expression ).

To explain .

*It cannot be ( the process of ) Expression on account of an absense of convention ( of that indicative word for the motive )*

The words Gangā and the like have no convention with reference to those properties like holiness etc. which are understood as belonging to the bank etc in the ( indicative expressions like ) ' A hamlet on the Gangā ' and the like.

*It cannot be ( the process of ) Indication, because its ( three-fold ) cause is absent.*

मुख्यार्थबाधादित्रयं हेतुः । तथा च

लक्ष्यं न मुख्यं, नाप्यत्र बाधो, योगः फलेन नो ।

न प्रयोजनमेतस्मिन्, न च शब्दः स्खलद्गतिः ॥११॥

यथा गङ्गाशब्दः स्वातसि सबाध इति तदं लक्षयति, तद्वत् यदि तदेऽपि सबाधः स्यात्, तदा प्रयोजनं लक्षयेत् ।<sup>(१)</sup> न च तदं मुख्योऽर्थः । नाप्यत्र बाधः । न च गङ्गाशब्दार्थस्य तदस्य पावनत्वाद्यैर्लक्षणीयैः संबन्धः<sup>(२)</sup> नापि प्रयोजने लक्ष्ये किञ्चित् प्रयोजनम् । नापि गङ्गाशब्द-स्तदमिव प्रयोजनं प्रतिपादयितुमसमर्थः ।

एवमप्यनवस्था स्याद् या मूलक्षयकारिणी ।

The cause means the three ( requirements of laksanā ) like incompatibility of primary sense and others.

*The indicated sense is not the primary one, nor is there any incompatibility ( thereof ), nor has it any connection with the fruit, and further there is no purpose herein ( to justify a second laksanā ), and it is not that the word ( Gangā ) fails to convey ( the motive )* 11

Just as the word Gangā, indicates the ( sense of ) bank, because it is incompatible ( in the present context ) in the ( primary ) sense ' stream ', so also if it were incompatible with reference to the ' bank ' as well, it might have indicated the purpose ( pāvanatvādi ). But ' the bank ' is not the primary sense ( of the word Gangā ), nor is there any incompatibility. Nor has the ' bank ' which is the ( indicated ) sense of ' Gangā ' any connection with ' holiness and the like ' which are to be ( further ) indicated, Nor is there any purpose to justify the purpose ( of the first indication ) being indicated. Nor is the word Gangā unable to convey the purpose ( pāvanatvādi ) as ( it was to convey the sense of ) bank ( in the absense of the three conditions )

*And even in this way ( i e by admitting a second indication to convey the motive of the first ) there would result a regressus ad infinitum, which would put the basic indication too in jeopardy*

एवमपीति प्रयोजनं चेद्वक्ष्यते, तत् प्रयोजनान्तरेण, तदपि प्रयोजनान्तरेण, इति प्रकृताप्रतीतिकृत् अनवस्था भवेत् ।

विशिष्टलक्षणा न युक्ता

ननु पावनत्वादिधर्मयुक्तमेव तटं लक्ष्यते, 'गङ्गायास्तटे घोषः' इत्यतोऽधिकस्यार्थस्य प्रतिपत्तिश्च प्रयोजनमिति विशिष्टे लक्षणा । तत् किं व्यञ्जनेनेत्यत आह—

प्रयोजनेन साहृतं लक्षणीयं न युज्यते ॥१२॥

कुत इत्याह—

ज्ञानस्य विषयो ह्यन्यः फलमन्यदुदाहृतम् ।

प्रत्यक्षादेर्नीलादिविषय , फलं तु प्रकटता संवित्तिर्वा ।

'In this way too' means if the motive (of the first indication), was indicated (by a second indication), then that motive (would be indicated) by (positing) another motive, and that motive by yet another motive, and thus would result a regressus ad infinitum which would cause a non-apprehension of the matter in hand (viz the basic or the first indication).

Here one may say 'the bank as possessed of the qualities of holiness and the like' is itself indicated (by the word Gangā); and the purpose can be the cognition of an additional meaning than can be obtained by an expression like 'a hamlet on the bank of the Gangā', thus let there be Qualified Indication. Then what is the need of suggestion (to be admitted as a separate power)? To this (the author) replies

*The indicated sense, accompanied or qualified by the motive is inappropriate* 12

Whence so? The reply is

*The object of knowledge is different and the fruit of knowledge is different*

In case of direct cognitions and the like the object is 'a blue object and the like', the fruit, however, is 'known-ness' or 'cognition'.

विशिष्टे लक्षणा नैवम् ।

निगदेनैव व्याख्यातम् ।

विशेषाः स्पृस्तु लक्षिते ॥ १३ ॥

तदादौ ये विशेषाः पादनत्यादयामे चाभिधातात्पर्यलक्षणाभ्यो  
व्यापारान्तरेण गम्याः । तच्च व अङ्गप्रगणप्रोतनादिशब्दवाच्यमव-  
श्यमेषितव्यम् । एवं लक्षणासूलं व्यञ्ज हत्वमुक्तम् ।

अभिधामूलव्यञ्जनाया लक्षणम्

अभिधासूलं त्वाह —

अनेकार्थस्य शब्दस्य वाचकत्वे नियन्त्रिते ।

संयोगाद्यैरवाच्यार्थधीकृद् व्यापृतिरञ्जनम् ॥ १४ ॥

‘संयोगो विप्रयोगश्च साहचर्यं विरोधिता ।

अर्थः प्रकरणं लिङ्गं शब्दस्यान्यस्य संनिधिः ॥

*There cannot be an indication with reference to a qualified object.*

The passage is self-explanatory

*But there can be qualities in the indicated object*

13

The qualities like holiness etc. which are there in a bank etc are understood by some other process except expression, purport or indication And that process which is designated by the words Suggestion, Reverberation, Illumination and the like has to be admitted Thus has been explained Suggestiveness based on Indication

Now (the author) states (the suggestiveness) based on Expression,

*When the expressive power of a word, having more than one ( primary ) senses, is restricted ( to one sense ) by means of conjunction and the like, then that process, which causes a cognition of a sense which is not expressed, is suggestion* 14

‘Conjunction, disjunction, association, antagonism, purpose, context, characteristic, proximity of another word, power,

सामर्थ्यमौचित्यं देशः कालो व्यक्तिः स्वरादयः ।

शब्दार्थस्यानवच्छेदे विशेषस्मृतिहेतवः ॥<sup>१</sup>—इत्युक्तदिशा

सशङ्खचक्रो हरिः, अशङ्खचक्रो हरिरित्यच्युते । रामलक्ष्मणाविति दाशरथौ । रामार्जुनगतिस्तयोरिति भार्गवकार्तवीर्ययोः । स्थाणुं भज भवच्छिदे इति हरे । सर्वं जानाति देव इति युष्मदर्थे । कुपितो मकरध्वज इति कामे । देवस्य पुरारातेरिति शंभौ । मधुना मत्तः कोकिलः इति वसन्ते । पातु वो दयितामुखमिति सांमुख्ये । भात्यत्र परमेश्वरः इति

appropriateness, place, time, gender, accent and the like are the causes of the recollection i. e. apprehension of a particular meaning, when the meaning of a word is not specifically determined (i. e. has more than one meaning)

According to the direction thus stated (above),—in phrases 'Hari with the conch and discus' 'Hari without the conch and discus' (the meaning of the word 'Hari,' which has several meanings, is restricted) to Acyuta (by means of conjunction and disjunction respectively), the expression 'Rāma and Lakṣmaṇa' refers to the two sons of Daśaratha (on account of association) In 'their relation is like that between Rāma and Arjuna, (the words Rāma and Arjuna have their meaning restricted to) the son of Bhṛgu and the son of Kṛtavīrya (on account of antagonism); in 'Propitiate Sthānu for the destruction of the wordly existence' (the meaning of 'Sthānu' is restricted) to Hara (by means of purpose), in 'the Deva knows all' (the sense of the word 'Deva' is restricted) to 'you' (by context), in 'the shark-bannered one is angry' (the sense of 'makaradhvaja' is restricted) to the God of Love (on account of characteristic); in 'of Deva the enemy of the cities' (the sense of 'Deva' is restricted) to Śambhu (through proximity of another word); in 'the cuckoos intoxicated by madhu', (the sense of 'madhu' is restricted) to spring (on account of power), in 'may the face of the beloved protect you' [the sense of 'mukha' (or pātu?) is restricted] to 'favourableness (through appropriateness), in 'Here shines the Paramesvara' (the sense of 'Paramesvara' is restricted) to 'king' on account of the place in the form of the capital; 'in Citrabhānu shines', (the sense of 'Citrabhānu'

राजधानीरूपाद् देशाद् राजनि । चित्रभानुर्विभातीति दिने रवौ, रात्रौ  
वह्नौ । मित्रं भातीति सुहृदि, मित्रो भातीति रवौ । इन्द्रशत्रुरित्यादौ  
वेदे एव, न काव्ये, स्वरोऽर्थविशेषप्रतीतिकृत् । आदिग्रहणात्

एद्वहमेत्तत्थणिआ एद्वहमेत्तेहि अचिछवत्तेहि ।

एद्वहमेत्तावत्था एद्वहमेत्तेहि दिअएहि ॥ ६ ॥

[ एतावन्मात्रस्तनिका एतावन्मात्राभ्यामक्षिपत्राभ्याम् ।

एतावन्मात्रावस्था एतावन्मात्रौर्दिवसैः ॥ ]

इत्यादावभिनयादयः ।

इत्थं संयोगादिभिरर्थान्तराभिधायकत्वे निवारितेऽप्यनेकार्थस्य  
शब्दस्य यत् क्वचिदर्थान्तरप्रतिपादनं तत्र नाभिधा । नियमनात्  
तस्याः । न लक्षणा । मुख्यार्थबाधायभावात् । अपि त्वञ्जनं व्यञ्जन-  
मेव व्यापारः यथा—

is restricted ) to sun by day and to fire by night. In 'Mitrām  
shines' (the sense of 'Mitrām' is restricted) to a friend  
( through gender ) while in 'mitrah bhāti' ( the sense of 'mitrah'  
is restricted ) to sun ( also by gender ) In 'Indras'atruḥ' the  
accent leads to the apprehension of a particular meaning, in  
Vedas only and not in poetry

By the mention of 'ādī' (in the above couplets) gestures  
and the like ( are understood to be included in the list ) as in  
the following —

“ The girl possessed of breasts of this much size, and  
petal-like eyes of this much measure, has been reduced to this  
particular condition in so many days. ” 6

When by conjunction etc. capability (of a word or  
expression) to convey another sense has been obstructed, and  
when still from a multi-meaninged word there is a conveying of  
another sense, there it cannot be Expression ( which achieved  
the same ) because Expression is already restricted ( to one  
meaning only ) Nor is it Indication, because of the absense of  
the ( causes of laksanā like ) absence of the incompatibility of  
the primary sense and the like. But it is Añjana or Vyañjana  
( 1 e. suggestion ) which is the process ( which is operative-  
here ); as in the following :—



भद्रात्मनो दुरधिरोहतनोर्विशाल-  
 वंशोन्नतेः कृतशिलीमुखसंग्रहस्य ।  
 यस्यानुपप्लुतगतेः परवारणस्य  
 दानाम्बुसेकसुभगः स्ततं करोऽभूत् ॥ ७ ॥

व्यञ्जकः-३

तद्युक्तो व्यञ्जकः शब्दः

तद्युक्तो व्यञ्जनयुक्तः ।

शब्दस्य व्यञ्जकत्वे अर्थस्य सहकारित्वम्

यत् सोऽर्थान्तरयुक् तथा ।

अर्थोऽपि व्यञ्जकस्तत्र सहकारितया मतः ॥ १५ ॥

तथेति व्यञ्जकः ।

इति काव्यप्रकाशे शब्दार्थस्वरूपनिर्णयो नाम द्वितीय उद्घासः ।

The hand (punningly the trunk) of whom, who possessed a magnanimous soul (pun who belongs to the Bhadra species), whose form was unassailable (pun whose body is difficult to mount upon), the eminence of whose family is great (pun who is as tall as a lofty bamboo), who has made a store of arrows (pun who has attracted a host of bees) who is of unimpeded march or knowledge (pun whose gait is majestic) and who wards off enemies (pun who is a lordly elephant), always became lovely by the sprinkling of water of gifts (pun emitting ichor). 7

*A Suggestive word is that which is possessed of that (viz suggestion)*

‘Possessed of that’ means ‘possessed of suggestion.’

*Since, that (word) is so (i. e. Suggestive) when it is possessed of another sense (viz expressed sense), hence even that (other) sense is there considered to be Suggestive, in cooperation with that (word)*

15

‘So’ means ‘suggestive’

Thus ends the Second Flash in the Light of Poetry which is designated the Determination of the Nature of word and sense.

# तृतीय उल्लासः

आर्थी व्यञ्जना

अर्थाः प्रोक्ताः पुरा तेषाम्

अर्था वाच्यलक्ष्यव्यङ्ग्याः । तेषां वाचकलाक्षणिकव्यञ्जकानाम् ।

अर्थव्यञ्जकतोच्यते ।

कीदृशित्याह—

वक्तृबोद्धव्यकाकूनां वाक्यवाच्यान्यसंनिधेः ॥ १ ॥

प्रस्तावदेशकालादेर्वैशिष्ट्यात् प्रतिभाजुषाम् ।

योऽर्थस्यान्यार्थधीहेतुर्व्यापारो व्यक्तितरेव सा ॥ २ ॥

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## THIRD FLASH

*The senses of those (words) have been already stated before.*

The senses are the expressed, the indicated and the suggested sense 'Of those' means of the Expressive, Indicative and Suggestive words

*Now is explained the suggestiveness of senses*

Of what nature is it? To this (the author) replies.—

*When on account of a speciality of the speaker, or the person addressed, a modulation of voice the sentence, the expressed sense, presence of another person near about, occasion, place, time and the like, an operation of ( the three-fold ) sense, becomes the cause of the comprehension of another sense by persons of poetic genius, that operation is suggestion only*

बोद्धव्यः प्रतिपाद्यः । काकुर्ध्वनेर्विकारः । प्रस्तावः प्रकरणम् ।  
अर्थस्य वाच्यलक्ष्यव्यङ्ग्यात्मनः । क्रमेणोदाहरणानि—

अइपिहुलं जलकुंभं घेत्तूग समागदह्नि सहि तुरिअम् ।  
समसेअसलिलणीसासणीमहा गीसमामि खणम् ॥ १ ॥  
(अतिपृथुलं जलकुम्भं गृहीत्वा समागतास्मि सखि त्वरितम् ।  
श्रमस्वेदसलिलनिःश्वासनिःसहा विश्राम्यामि क्षणम् ॥)

अत्र चौर्यरतगोपनं गम्यते ।

ओणिणइं दोब्बलं चिंता अलसत्तणं सणीससिअम् ।  
मह मंदभाइणीए केरं सहि उइ वि अहह परिहवइ ॥ २ ॥  
[औन्निद्र्यं दौर्बल्यं चिन्तालसत्वं सनिःश्वासितम् ।  
मम मन्दभागिन्याः कृते सखि त्वामप्यहह परिभवति ॥]

अत्र दूत्यास्तत्कामुकोपभोगो व्यज्यते ।

तथाभूतां दृष्ट्वा नृपसदसि पाञ्चालतनयां  
वने व्याधैः सार्धं सुचिरमुषितं वल्कलधरैः ।

The person addressed means a person who is to be told something Modulation means a modification of voice Occasion means context Of the sense means of the expressed, indicated and suggested sense (Now) instances (are given) in order —

O friend I have come, in haste, fetching a very big pitcher of water, I would rest for a moment, being overcome by perspiration and breathlessness due to exertion I

Here concealment of secret dalliance is suggested

Alas, o friend, for the sake of my unfortunate self, you are also tormented by sleeplessness, weakness, anxiety, languidness and heavy sighs ! 2

Here the enjoyment of the messenger by her lover is suggested.

Having seen the daughter of the Pāñcāla king reduced to that condition in the royal assembly, we donning bark-garments dwelt for long in forest in company of hunters, we dwelt (then)

विराटस्यावासे स्थितमनुचितारम्भनिभृतं  
गुरुः खेदं खिन्ने मायि भजति नाद्यापि कुरुषु ॥३॥

अत्र मायि न योग्यः खेदः कुरुषु तु योग्य इति काक्का प्रकाश्यते । न च वाच्यसिद्धयङ्गमत्र काकुरिति गुणीभूतव्यङ्ग्यत्वं शङ्क्यम् । प्रश्न-मात्रेणापि काकोर्विश्रान्तेः ।

तइआ मह गंडथलणिमिअं दिट्ठिं ण णेसि अण्णत्तो ।  
एहिं सच्चेअ अहं ते अ कपोला ण सा दिट्ठी ॥४॥

(तदा मम गण्डस्थलनिमग्नां दृष्टिं न नयस्यन्यत्र ।  
इदानीं सेवाहं तौ च कपोलौ न सा दृष्टिः ॥)

अत्र मत्सखीं कपोलप्रतिबिम्बितां पश्यतस्ते दृष्टिरन्यैवाभूत्, चलि-  
तायां तु तस्यामन्यैव जाता इत्यहो प्रच्छन्नकामुकत्वं ते इति व्यज्यते ।

in the abode of Virāta, concealed and doing unworthy professions Does my elder brother still get angry with me who am angry, and not with the Kurus? 3

Here by a modulation of voice is revealed the sense 'Anger is not proper towards me, it is proper towards the Kurus.' One should not suspect this verse to be an instance of medium poetry (guṇībhūtavyangya) with the kaku (modulation of voice) being subservient to the establishment of the expressed sense. For the modulation can rest even after merely (suggesting) a query.

Then you did not move elsewhere your gaze fixed on my cheeks, (but) now I am the same, my cheeks are the same but your gaze is not the same. 4

Here the suggestion is When you were seeing my friend reflected in my cheek, your gaze was a different one, but when she went away your gaze became altogether a different one; O what a stealthy lover (of hers) you are.

उद्देशोऽयं सरसकदलीश्रेणिशोभातिशायी  
कुञ्जोत्कर्षाङ्कुरितरमणीविश्रमो नर्मदायाः ।  
किं चैतस्मिन् सुरतसुहृदस्तन्वि ते वान्ति वाता  
येषामग्रे सरति कलिताकाण्डकोपो मनोभूः ॥ ५ ॥

अत्र रतार्थं प्रविशेति व्यङ्ग्यम् ।

णोल्लेइ अणद्धमणा अत्ता मं घरभरम्मि सअलम्मि ।  
खणमेत्तं जइ संझाइ होइ ण व होइ वीसामो ॥ ६ ॥  
( नुदत्यनार्द्रमनाः श्वश्रूमां गृहभरे सकले ।  
क्षणमात्रं यदि संध्यायां भवति न वा भवति विश्रामः ॥ )

अत्र संध्या संकेतकाल इति तदस्थं प्रति कयाचिद् द्योत्यते ।

सुव्वइ समागमिस्सदि तुज्झ पिओ अज्ज पहरमेत्तेण ।  
एमेअ कित्ति चिट्ठसि ता सहि सज्जेसु करणिज्जम् ॥ ७ ॥

This region ( on the bank ) of the Narmadā is exceedingly beautiful with rows of juicy plantain trees and arouses mental perturbation in ladies on account of the excellence of its bow-ers, and further, O slender one, therein are blowing these winds, which are friends of dalliance and ahead of whom runs cupid, displaying a sudden anger. 5

Here the suggestion is : ' enter here for dalliance.'

The hard-hearted mother-in-law drives me to do all the household chores, I may get a moment of rest in the evening perhaps or may not 6

Here by some lady it is suggested to an ( apparently ) indifferent ( lover ) that evening should be the time of appointment.

It is heard that your lover shall be coming today within three hours, why is it that you are so idling? Keep ready the appropriate things. 7

[ श्रूयते समागमिष्यति तव प्रियोऽद्य प्रहरमात्रेण ।

एवमेव किमिति तिष्ठसि तत् सखि सज्जय करणीयम् ॥ ]

अत्रोपपत्तिं प्रत्यभिसर्तुं प्रस्तुता न युक्तमिति कयाचिन्निवार्यते ।

अन्यत्र यूयं कुसुमावचायं कुरुध्वमत्रास्मि करोमि सख्यः ।

नाहं हि दूरं भ्रमितुं समर्था प्रसीदतायं रचितोऽञ्जलिर्वः ॥ ८ ॥

अत्र विविक्तोऽयं देश इति प्रच्छन्नकामुकस्त्वया अभिसार्यतामित्या-  
श्वस्तां प्रति कयाचिन्निवेद्यते ।

गुरुअणपरवस पिअ किं भणामे तुह मंदभाइणी अहकम् ।

अज्ज पवासं वच्चसि वच्च सअं जेव्व सुणसि करणिज्जम् ॥ ९ ॥

[ गुरुजनपरवश प्रिय किं भणामि तव मन्दभागिन्यहकम् ।

अद्य प्रवासं व्रजसि, व्रज, स्वयमेव शृणोसि करणीयम् ॥ ]

अत्राद्य मधुसमये यदि व्रजसि, तदाहं तावन्न भवामि, तव तु न  
जानामि गतिमिति व्यज्यते । आदिग्रहणाच्चेष्टादेः । तत्र चेष्टाया  
यथा—

Herein some ( lady ) who was about to go to meet her  
paramour is being warded off by some ( lady friend of hers )  
saying that it is improper

O friends, you collect flowers elsewhere; I shall collect  
them here, I am not able to wander far away, be gracious, here  
I fold my hands to you 8

Here some ( lady ) is telling a confidante of hers that . this  
region is secluded, so the secret lover should be sent here.

O you who are dependent on the elders, what shall I,  
unfortunate as I am, say to you? Are you going on a journey  
today? You may go, you shall hear yourself what I shall be  
doing. 9

Here the suggestion is . If in this springtime you are going,  
I shall cease to be any more; but I do not know what would  
happen to you. By including 'ādi' is included 'gestures' and  
the like. An instance of gestures is as follows :—

द्वारोपान्तनिरन्तरे मयि तथा सौन्दर्यसारश्रिया  
 प्रोल्लास्योरुयुगं परस्परसमासक्तं समासादितम् ।  
 आनीतं पुरतः शिरोऽञ्जुकमधः क्षित्ते चले लोचने  
 वाचस्तत्र निवारितं प्रसरणं संकोचिते दोलेते ॥ १० ॥

अत्र चेष्टया प्रच्छन्नकान्तविषय आकृतविशेषो ध्वन्यते ।  
 निराकाङ्क्षप्रतिपत्तये प्राप्तावसरतया च पुनः पुनरुदाह्रियते ।  
 वक्त्रादीनां मिथः संयोगे द्विकादिभेदेन । अनेन क्रमेण लक्ष्यव्य-  
 ङ्गयोर्यश्च व्यञ्जकत्वमुदाहार्यम् ।

अर्थस्य व्यञ्जकत्वे शब्दस्य सहकारित्वम्  
 शब्दप्रमाणवेद्योऽर्थो व्यक्त्यर्थान्तरं यतः ।  
 अर्थस्य व्यञ्जकत्वे तच्छब्दस्य सहकारिता ॥ ३ ॥  
 शब्देति । न हि प्रमाणान्तरवेद्योऽर्थो व्यञ्जकः ।  
 इति काव्यप्रकाशेऽर्थव्यञ्जकतानिर्णयो नाम तृतीयोल्लासः ।

When I was close to the region of the door, she, who shone with the essence of beauty, made her pair of thighs to extend first and then made them touch each other. She drew over the veil, cast down her tremulous eyes, stopped the flow of speech and folded up her creeper-like arms. 10

Here by the particular gestures is suggested a special emotion for the secret lover

To satisfy the expectancy (of students) and because occasion arose, examples are given (here) again and again (1 e separately for each circumstance) When combinations of the speaker and the like are considered, (illustrations can be given) by group of two and so on. And in the same way suggestiveness of the indicated and the suggested sense should be illustrated

*Since a sense, which is understood by the authority of word, suggests another sense, therefore in the suggestiveness of sense there is a co operative effort of the word as well* 3

The expression 'S'abdapramāṇavedyah arthah' means . a sense understood by some other means is not suggestive.

Thus ends the Third Flash in the Light of Poetry designated suggestiveness of the sense

## दशम उल्लासः

अर्थालंकारानाह—

(१) उपमा

साधर्म्यमुपमा भेदे

उपमानोपमेययोरेव, न कार्यकारणादिकयोः, साधर्म्यं भवतीति तयोरेव समानेन धर्मेण संबन्ध उपमा। भेदग्रहणमनन्वयव्यवच्छेदाय।

पूर्णा लुप्ता च

उपमानोपमेयसाधारणधर्मोपमाप्रतिपादकानामुपादाने पूर्णा। एकस्य द्वयोस्त्रयाणां वा लोपे लुप्ता।

साग्रिमा।

श्रौत्यार्थी च भवेद् वाक्ये समासे तद्धिते तथा ॥ १ ॥

### TENTH FLASH

(Now the author) discusses the Figures of sense .

*Simile ( consists in ) co-attributeness ( between two things ), when distinction ( between them ) is made*

Co-attributeness exists between a standard of comparison and an object of comparison only, and not between a cause and effect, and the like; hence a co-relation, with a common attribute, of these two ( upamāra and upmeya ) only goes to make a Simile : The mention of the word ' bheda ' ( distinction ) ( in the definition ) is meant for the exclusion of ( the figure ) self-comparison

*( And Simile is of two main varieties viz ) Complete and Elliptical*

A simile is complete when the standard of comparison, object of comparison, the common attribute and the word conveying the simile are all mentioned; it is Elliptical if any one two or three of these are omitted.

*That former ( viz Complete Simile ) can be Direct or Indirect, and could occur either in a sentence, or in a compound or in a nominal affix*



अग्निमा पूर्णा ।

यथेववादिशब्दा यत्परास्तस्यैवोपमानताप्रतीतिरिति यद्यप्युपमान-  
विशेषणान्येते, तथापि शब्दशक्तिमहिम्ना श्रुत्यैव एवमिदं संन्य-  
प्रतिपादयन्तीति तत्सद्भावे श्रौती उपमा । तथैव “तत्र तस्येव” इत्यनेने-  
वार्थे विहितस्य वतेरुपादाने ।

‘तेन तुल्यं मुखम्’—इत्यादावुपमेये एव, “तत्तुल्यमस्य”— इत्यादौ  
चोपमाने एव, ‘इदं च तच्च तुल्यम्’ इत्युभयत्रापि तुल्यादिशब्दानां  
विश्रान्तिरिति साम्यपर्यालोचनया तुल्यताप्रतीतिरिति साधर्म्यस्यार्थ-  
त्वात् तुल्यादिपदोपादाने आर्थी । तद्वत् “तेन तुल्यं क्रिया चेद् वतिः”  
इत्यनेन विहितस्य वतेः स्थितौ ।

The former ( means ) Complete

That word only after which the words like ‘yathā,’ ‘iva,’  
vā’ and the like occur is understood to be an upamāna ( stan-  
dard of comparison ), and hence these words are the attributes  
( or adjuncts ) of an upamāna only, still by the greatness of  
their connotative power, they convey even as they are heard,  
the relation ( of co-attributeness between an upamāna and  
upameya ), like the genitive case Hence when such words  
occur ( in an upamā ), the upamā is direct So also ( it is direct )  
when the termination ‘vat’ enjoined in the sense of ‘iva’ as  
per the rule ‘tatra tasyeva’ is used.

The words like ‘tulya’ ( similar ) and the like rest ( i. e.  
have their power exhausted ) in the object of comparison alone  
in ( sentences ) like ‘Face is similar to that;’ they rest in the  
standard of comparison alone in ( sentences ) like ‘That is  
similar to this,’ and they rest in both ( the upameya and  
upamāna ) in sentences like ‘this and that are similar’. Hence  
( in all such cases ) the cognition of similitude ( tulyatā =  
sādharmya ) arises after reflection over the similarity ( existing  
between the two things ) Thus ‘co-attributeness’ is implied  
and so when words like ‘tulya’ and the like are used, the  
simile is indirect. So also it is indirect when there occurs a  
‘vat’ prescribed as per the rule ‘tena tulyam kriyā ced vatih”

“इवेन नित्यसमासो विभक्त्यलोपः पूर्वपदप्रकृतिस्वरत्वं च” इति नित्यसमासे इवशब्दयोगे समासगा ।

क्रमेणोदाहरणम् ।

स्वप्नेऽपि समरेषु त्वां विजयश्रीर्न मुञ्चति ।

प्रभावप्रभवं कान्तं स्वाधीनपतिका यथा ॥१॥

चकितहरिणलोललोचनायाः क्रुधि तरुणारूणतारहारिकान्ति ।

सरसिजमिदमाननं च तस्याः सममिति चेतसि संमदं विधत्ते ॥२॥

अत्यायतैर्नियमकारिभिरुद्धतानां

दिव्यैः प्रभाभिरनपायमयैरुपायैः ।

When the word 'iva' is used in a necessary compound according to the rule "A necessary compound is formed with 'iva', there is no loss of the case-termination ( of the pūrva-pada ) and the natural accent of the pūrva-pada ( prior word of the compound ) ( is retained )," the upamā is Samāsagā ( 1 e. occurring in a compound ).

Now instances in order :

The Glory of Victory does not leave you, who are a fountain-head of valour, in battles even in a dream, just as a lady who has her husband in her power, does not leave, even in dreams, her lover, who is a source of (exciting) strong affection ( in her )

He exults in his mind thinking that this ( red ) lotus, which has a brilliant and attractive lustre like young dawn, and the face in anger of that ( girl ), who has eyes unsteady like those of a frightened deer and which ( also ) possesses a brilliant and attractive lustre like the young dawn, are similar.

( The king ) who ever supported the universe by the four expedients, which were far-reaching, chastisers of the arrogant, divine, shining ( prabhābhīh ), unfailing and abodes of graces of royalty, like Kṛṣṇa supporting the universe by his four arms;

शौरिर्भुजैरिव चतुर्भिरदः सदा यो  
लक्ष्मीविलासभवन्नैर्भुवनं वभार ॥ ३ ॥

अवितथमनोरथपथप्रथनेषु प्रगुणगरिमगीतश्रीः ।  
सुरतरुसदृशः स भवानभिलषणीयः क्षितीश्वर न कस्य ॥ ४ ॥

गाम्भीर्ध्वंगरिमा तस्य सत्यं गङ्गाभुजंगवत् ।  
दुरालोकः स समरे निदाघाम्बररत्नवत् ॥ ५ ॥

स्वाधीनपतिका कान्तं भजमाना यथा लोकोत्तरचमत्कारभूः, तथा  
जयश्रीस्त्वदासेवनेन-इत्यादिना प्रतीयमानेन विना यद्यपि नोक्तेर्वैचि-  
त्र्यम्, वैचित्र्यं चालंकारः, तथापि न ध्वनिगुणीभूतव्यङ्ग्यव्यवहारः, न  
खलु व्यङ्ग्यसंस्पर्शपरामर्शादत्र चारुताप्रतीतिः, अपि तु वाच्यवैचित्र्य-

which were long (1 e reaching up to knees), chastisers of the  
arrogant, divine, lustrous, eternal and abodes of the graces of  
goddess Laksmī 3

By whom are you not longed for, O lord of earth, you  
whose glory is sung on account of your extreme greatness in  
extending the paths of fruitful desires (of the needy), and  
who resemble the desire-yielding tree which also has its glory  
sung on account of its extreme potency in extending the paths  
of fruitful desires (of needy people) 4

The greatness of his depth (of character) is indeed like  
that of the ocean (lit lover of Gangā); in battles he is difficult  
to be looked at like the jewel of sky (1 e sun) in summer 5

“Just as a lady who has a control over her husband and is  
(yet) devoted to her lover arouses an extraordinary wonder,  
so also the Glory of Victory by resorting to you”—although  
without some such suggested sense, the expression does not  
have strikingness, and though strikingness is (the essence of)  
a figure of speech, still one should not designate (this stanza)  
as Dhvanikāvya or Gunībhūtavyangyakāvya. For here the  
apprehension of charm does not arise due to a reflection over the  
touch of suggested sense (therein), but by the understanding  
of the strikingness of the expressed sense only. Sentiment and

प्रतिभासादेव । रसादिस्तु व्यङ्ग्योऽर्थोऽलंकारान्तरं च सर्वत्राव्यभिचारी-  
त्यगणयित्वैव तदलंकारा उदाहृताः । तद्रहितत्वेन तु उदाह्रियमाणा  
विरसतामावहन्तीति पूर्वापरविरुद्धाभिधानमिति न चोदनीयम् ।

तद्वत् धर्मस्य लोपे स्यान्न श्रौती तद्धिते पुनः ।

धर्म साधारणः । तद्धिते कल्पबादौ त्वार्थ्येव । तेन पञ्च ।

उदाहरणम्—

धन्यस्यानन्यसामान्यसौजन्योत्कर्षशालिनः ।

करणीयं वचश्चेतः सत्यं तस्यामृतं यथा ॥ ६ ॥

आकृष्टकरवालोऽसौ संपराये परिभ्रमन् ।

प्रत्यर्थिसेनया दृष्टः कृतान्तेन समः प्रभुः ॥ ७ ॥

the like, which constitute the suggested sense ( of a passage ) and some other figure ( or figures ) of speech are invariably present everywhere, so figures of speech have been illustrated without taking into account these If the figures are illustrated without these ( viz sentiments and other figures ) they would become insipid So a contradiction between our prior and posterior statements should not be alleged ( on that score ).

*When the ( common ) property is omitted, ( the Elliptical Simile ) would be like that ( i. e. sixfold like the Complete Simile, ) but there would not be ( therein ) the Direct variety residing in a nominal affix*

Property means common property. In case of nominal affixes like ' kalpa ' and the like, the Upamā is indirect only. Hence five ( varieties ) only ( in the dharmaluptā upamā ).

For Example •

The actions, words and mind ( thoughts ) of him, who is blessed and who is possessed of an extra-ordinary excellence of goodness, are indeed like nectar 6

That king, moving about on the battle-field with a drawn sword, appeared like the God of Death to the rival army. 7

करवाल इवाचारस्तस्य वागमृतोपमा ।

विषकल्पं मनो वेत्सि यदि, जीवसि तत् सखे ॥ ८ ॥

उपमानानुपादाने वाक्यभाष्य समासगा ॥ २ ॥

सअलकरणपरवीसामसिरिविवरणं ण सरसकव्वस्स ।

दीसइ अहव णिसम्मइ सरिसं अंसंसमेत्तेण ॥ ९ ॥

[ सकलकरणपरविश्रामश्रीवितरणं न सरसकाव्यस्य ।

दृश्यतेऽथवा निशम्यते सदृशमंशांशमात्रेण । ]

कव्वस्सेत्यत्र कव्वसममिति, सरिसमित्यत्र च णूणमिति पाठे एषैव समासगा ।

वादेर्लोपे समासे सा कर्माधारक्यचि क्यङि ।

कर्मकर्त्रोर्णमुलि

If, you know, O friend, that his actions are swordlike, his speech nectarlike and his mind poison-like, then only will you live. 8

When the standard of comparison is not mentioned, then ( the Elliptical Simile is of two kinds viz. ) that occurring in a sentence and that occurring in a compound. 2

There is nothing seen or heard that is similar even in a small fraction to excellent poetry (lit poetry rich in sentiment), in giving an abundance of great relief to all senses. 9

This very ( upamā ) can be an example of ' Samāsagā ' when we have a reading ' kavvasamam ' for ' kavvassa ' and ' nūram ' for ' sarisam '.

When ( the word expressive of comparison like ) vā and the like is dropped, ( the Elliptical Simile occurs ) in a compound, in a kyaṇ affix ( applied to a word ) signifying an object or a support, in a kyaṇ affix, ( and ) in a ṇamul ( applied to a word ) signifying an object or an agent.

वाशब्दः उपमाद्योतकः इति वादेरुपमाप्रतिपादकस्य लोपे षट्-  
समासेन, कर्मणोऽधिकरणाच्चोत्पन्नेन क्यचा, कर्तुः क्यङा, कर्मकर्त्रो-  
रुपपदयोर्णमुला च भवेत् ।

उदाहरणम्—

ततः कुमुदनाथेन कामिनीगण्डपाण्डुना ।

नेत्रानदेन्न चन्द्रेण माहेन्द्री दिगलंकृता ॥ १० ॥

तथा—

असितभुजगभीषणासिपत्रो रुहरुहिकाहितचित्ततूर्णचारः ।

पुलकिततनुस्तृकपोलकान्तिः प्रतिभटविक्रमदर्शनेऽयमासीत् ॥ ११ ॥

पौरं सुतीयति जनं समरान्तरेऽसौ

वन्तःपुरीयति विचित्रचरित्रचुञ्चुः ।

The word 'vā' is expressive of comparison Hence when 'vā' and the like, which are words expressive of comparison are dropped, there are six (varieties) (of: Elliptical Upamā) —(i) by means of a compound, (ii-iii) by means of a Kyac termination arising from an object or location, (iv) by means of a Kyan affix (enjoined) for the agent and (v-vi) by means of a namul (applied) to preceding words signifying an object or an agent.

Examples (can be given as follows :)

Then the direction belonging to Mahendra (i e. the Eastern direction) was adorned by the moon, the lord of night-lotuses, white like the cheek of a woman and a delight to the eyes

10

So also—

On seeing the valour of enemy warriors, this (warrior) became possessed of a sword terrible like a black serpent, characterised by a quick gait with his mind full of restlessness, possessed of a horripilated form, with the lustre of cheeks flushed

11

He (king) who is well-known for his extraordinary exploits, treats his citizens like his sons and moves about in the battlefield as if (he were moving) in his harem. On seeing the

नारीयते समरसीम्नि कृपाणपाणे-  
 रालोक्य तस्य चरितानि सपत्नसेना ॥ १२ ॥  
 मृधे निदाघघर्मांशुदर्शं पश्यन्ति तं परे ।  
 स पुनः पार्थसंचारं संचरत्यदनीपतिः ॥ १३ ॥

एतद्विलोपे क्विप्समासगा ॥ ३ ॥

एतयोर्धर्मवाच्योः । उदाहरणम्—

सविता विधवति विधुरापि सवितरति तथा दिनन्ति यामिन्यः ।  
 यामिनयन्ति दिनानि च सुखदुःखवशीकृते मनसि ॥ १४ ॥  
 परिपान्थिमनोराज्यशतैरपि दुराक्रमः ।  
 संपरायप्रवृत्तोऽसौ राजते राजकुञ्जरः ॥ १५ ॥  
 धर्मोपमानयोलोपे वृत्तौ वाक्ये च दृश्यते ।

deeds of him, who wields his swords in his hand, in the battle-field (lit at the border of battlefield) the army of the enemy acts like a woman 12

In the battle enemies see him as they would see the summer sun. The king again moves about as Arjuna would move. 13

*When these two are omitted, ( the Elliptical Simile occurs ) in a krip ( —affix ) and in a compound. 3*

‘ Of these two ’ means ‘ of the common attribute, and the word expressive of comparison ’ Illustrations ( are as follows )

The sun acts like the moon and the moon like the sun, so also nights act like days and days like nights when the mind is overpowered ( respectively ) by happiness or grief 14

That elephant-like king who is difficult to be assailed even by hundreds of day-dreams of enemies shines, as he gets ready for battle. 15

*When there is omission of the common attribute and the standard of comparison ( the Elliptical Simile occurs ) in a compound and in a sentence*

दुण्डुण्णन्तो मरिहसि कण्टककलिआई केअइवणाइं ।

मालइकुसुमसरिच्छं भमर भमन्तो ण पाविहिसि ॥ १६ ॥

[दुण्डुणायमानो मरिष्यसि कण्टककलितानि केतकीवनानि ।

मालतीकुसुमसदृक्षं भ्रमर भ्रमन्नापि न प्राप्स्यसि ॥]

कुसुमेण सममिति पाठे वाक्यगा ।

क्यचि वाद्युपमेयासे ।

आसे निरासे ।

अरातिविक्रमालोकविकस्वरविलोचनः ।

कृपाणोदग्रदोर्दण्डः स सहस्रायुधीयति ॥ १७ ॥

अत्रात्मा उपमेयः ।

त्रिलोपे च समासगा ॥ ४ ॥

त्रयाणां वादिधर्मोपमानानाम् । उदाहरणम्—

Jumping over Ketakī forests, filled with thorns, you will die, o bee (but) you would not obtain (any flower) similar to the Malatī flower. 16

If we read 'kusumeṇa samam' (for kusumasariccham), (the same Elliptical upamā becomes one) occurring in a sentence.

*When the words expressive of comparison and object of comparison are dropped, (the Elliptical comparison) occurs in a kyac (-affix)*

'āse' means 'in case of the omission of'.

He, whose eyes dilate on seeing the valour of enemies and whose massive arm is fearful with a sword, conducts (himself) like Sahasrāyudha 17

Here 'self' is the object of comparison

*And when three are omitted, (an Elliptical Comparison) occurs in a compound* 4

'Of the three' means of the word expressive of comparison, the common attribute and the standard of comparison. Illustration (can be cited as follows)·



तरुणिमनि कृतावलोकना, ललितविलासवितीर्णविग्रहा ।

स्मरशरविसराचितान्तरा मृगनयना हरते मुनेर्मनः ॥ १८ ॥

अत्र सप्तम्युपमानेत्यादिना यदा समासलोपौ भवतः, तदेदमुदाहरणम् ।

क्रूरस्य आचारस्य अयःशूलतया अध्यवसायात् 'अयःशूलेनान्विच्छति आयःशूलिकः' इत्यतिशयोक्तिः, न तु क्रूराचारोपमेय-तैक्ष्ण्यधर्मवादीनां लोपे त्रिलोपेयमुपमा ।

एवमेकोनविंशतिर्लुप्ताः । पूर्णाभिः सह पञ्चविंशतिः ।

अनयेनेव राज्यश्रीर्दैन्येनेव मनस्विता ।

मम्लौ साथ विषादेन पद्मिनीव हिमाम्भसा ॥ १९ ॥

The fawn-eyed (girl), who has (just) cast a glance at youth, who has granted her body (for sway) to amorous sports, and whose mind has been pierced by a volley of arrows of cupid, attracts the mind of the sage 18

Here when a compound and elision (of the word 'nayana') take place according to (the rule) 'saptamyupamāna etc.' then this becomes an instance (of trilopā upamā).

As cruel conduct is understood to be identical with an iron lance, hence the word 'āyaḥśūlikah' which means 'one who rules with an iron rod (1 e. is cruel in his conduct) is an example of Atiśayokti (1 e. Hyperbole) and it is not (to be taken as) an example of trilopā upamā, with the omission of the object of comparison viz. cruel conduct, the common attribute viz. harshness and the word expressive of comparison.

Thus there are nineteen Elliptical Upamās With (the six varieties of) Pūrṇā Upamās, there are twentyfive (varieties in all).

She withered by dejection like royal glory by bad policy, like highmindedness by adversity and like lotusplant by water of frost.

इह अभिन्ने साधारणे धर्मे—

ज्योत्स्नेव नयनानन्दः सुरेव मदकारणम् ।

प्रभुतेव समाकृष्टसर्वलोका नितम्बिनी ॥ २० ॥

इह भिन्ने च तस्मिन्—

एकस्यैव बहूपमानोपादाने मालोपमा ।

यथोत्तरमुपमेयस्योपमानत्वे पूर्ववदभिन्नभिन्नधर्मत्वे—

अनवरतकनकवितरणजललवभृतकरतरङ्गितार्थिततेः ।

भणितिरिव मतिर्मतिरिव चेष्टा चेष्टेव कीर्तिरतिविमला ॥ २१ ॥

मतिरिव भूर्तिर्मधुरा मूर्तिरिव सभा प्रभावचिता ।

तस्य सभेव जयश्रीः शक्या जेतुं नृपस्य न परेषाम् ॥ २२ ॥

Here the common attribute ( between the one upameya and many upamānas ) being common--

The beautiful lady ( lit lady of attractive buttocks ) is a delight to the eye like moonlight, is a cause of intoxication like wine and is an attraction to all people like sovereignty. 20

Here the common attribute ( between the one upameya and the many upamānas ) being different--

When one and the same object of comparison ( upameya ) has many standards of comparison ( upamānas ) employed, we then get a Garland of Comparisons.

So also whenever each object of comparison ( in a preceding sentence ) becomes a standard of comparison ( in the following sentence ) successively, with the common attributes ( in these different upamās being ) identical or different as in the previous case, then we get Girdle-Comparison, as in the following-

Of him, in whose hand full of particles of water through a continuous bestowal of ( gifts of ) gold, float like waves the rows of needy persons, the mind is like the word, the action is like mind, and the fame is like action, ( all ) extremely bright. 21

The form of that king is sweet like his mind, his assembly is endowed with valour like his form; and his glory of victory is impossible to be conquered by the enemies, like his assembly. 22

इत्यादिका रश्नोपमा च—

न लक्षिता । एवंविधवैचित्र्यसहस्रसंभवात् । उक्तभेदानतिक्रमाच्च ।

(२) अनन्वयः

उपमानोपमेयत्वे एकस्यैकवाक्यगे ।

अनन्वयः

उपमानान्तरसंबन्धाभावोऽनन्वयः ।

उदाहरणम्—

न केवलं भाति नितान्तकान्तिर्नितम्बिनी सैव नितम्बिनीव ।

यावद् विलासायुधलास्यवासास्ते तद्विलासा इव तद्विलासाः ॥२३॥

(३) उपमेयोपमा

विपर्यास उपमेयोपमा तयोः ॥ ५ ॥

( These two varieties viz. Garland comparison and Girdle-comparison ) are not defined Because there is a possibility of a thousand such modes of strikingness. And ( after all ) these do not go beyond the divisions already mentioned.

*Non-connection ( or self-comparison or uniqueness ) arises when one and the same thing becomes ( both ) a standard of comparison and an object of comparison, in the one and same sentence*

Non-connection consists in the absence of a relation ( of an upameya ) with any other standard of comparison ( than the upameya itself ).

An instance ( can be cited as follows ) Not only that beautiful one of exceeding beauty appears like that very beautiful one ( herself ), but even her graces, which are the abode of the delicate dance of cupid are like her graces only 23

*Reciprocal Comparison consists of the exchange of the two ( viz. upameya and upamāna ) ( in two sentences )*

तयोः उपमानोपमेययोः, परिवृत्तिः अर्थात् वाक्यद्वये, इतरोपमानव्यवच्छेदपरा उपमेयेनोपमा इति उपमेयोपमा ।

उदाहरणम्—

कमलेव मतिर्मतिरिव कमला तनुरिव विभा विभेव तनुः ।

धरणीव धृतिर्धृतिरिव धरणी सततं विभाति बत यस्य ॥ २४ ॥

(४) उत्प्रेक्षा

संभावनमथोत्प्रेक्षा प्रकृतस्य समेन यत् ।

समेन उपमानेन ।

उदाहरणम्—

उन्मेषं यो मम न सहते जातिवैरी निशाया-

मिन्दोरिन्दीवरदलदृशा तस्य सौन्दर्यदर्पः ।

नीतः शान्तिं प्रसभमनया वक्त्रकान्त्येति हर्षा-

ल्लशा मन्ये ललिततनु ते पादयोः पद्मलक्ष्मीः ॥ २५ ॥

An exchange of these two viz the standard of comparison and the object of comparison, of course in two different sentences, constitutes a Reciprocal Comparison, being a comparison (of upamāna) with an object of comparison (upameya), and aiming at the exclusion of any other standard of comparison.

An illustration (as follows.)

Whose intellect shines like his wealth and wealth like intellect; whose splendour shines like his body and body like splendour; and whose courage shines like earth and his earth like courage. 24

*Poetical Fancy is the imagining of an object under description (prakṛta=upameya) being identical as if with similar object (sama=upamāna)*

With a 'similar (object)' means with a standard of comparison

Illustration (can be given as follows :)

O (girl) of beautiful body, I think the beauty of a lotus has clung to your feet, with delight, thinking the pride of beauty of that moon, who being a natural foe of mine does not tolerate my blooming during night-time, has been forcibly allayed by the beauty of the face by this girl, whose eyes resemble petals of a blue lotus. 25

लिम्पतीव तमोऽङ्गानि वर्षती वाञ्छनं नभः ।

असत्पुरुषसेवेव दृष्टिर्विफलतां गता ॥ २६ ॥

इत्यादौ व्यापनादि लेपनादिरूपतया संभावितम् ।

(५) ससंदेहः

ससंदेहस्तु भेदोक्तौ तदनुक्तौ च संशयः ॥ ६ ॥

भेदोक्तौ यथा—

अयं मार्तण्डः किं स खलु तुरगैः सताभिरितः

कृशानुः किं सर्वाः प्रसरति दिशो नैष नियतम् ।

कृतान्तः किं साक्षान्महिषबहनोऽसाविति चिरं-

समालोक्याजौ त्वां विदधति विकल्पान् प्रतिभटाः ॥ २७ ॥

भेदोक्तावित्यनेन न केवलमयं निश्चयगर्भो, यावन्निश्चयान्तोऽपि संदेहः स्वीकृतः । यथा—

The darkness as though besmears the limbs, the sky as though showers collyrium, the eyesight has become futile like service rendered to a bad man. 26

In cases like these 'pervasion and the like' are imagined to be identical as if with 'besmearing and the like.'

*The Dubious is a doubt, when the difference (between the prakṛta or upameya and a similar aprakṛta or upamāna) is stated and is not stated* 6

The following (is an illustration) when the difference is stated

Is this the sun? (But) he verily is drawn by seven steeds. Is he then Fire? But this (fire) does not spread in all directions. (Then) is he the god of Death? But he (god of death) rides a male buffalo. Thus, looking at you in a battle, the rival warriors raised such alternatives (or doubts) for a long time. 27

When the word 'bhedoktau' (=when the difference is expressed) is used (by the author, above), he admits (under that category) not only such a doubt with the decision implicit (niścaya-garbhā) but even a doubt with the decision explicit (niścaya-ānta). The following (is such an instance of 'niścaya-ānte' variety).

इन्दुः किं क्व कलङ्कः सरसिजमेतत् किमम्बु कुत्र गतम् ।

ललितसविलासवचनैर्मुखमिति हरिणाक्षि निश्चितं परतः ॥ २८ ॥

किंतु निश्चयगर्भं इव नात्र निश्चयः प्रतीयमान इति उपेक्षितो भट्टो-  
द्भटेन । तदनुक्तौ यथा—

अस्याः सर्गविधौ प्रजापतिरभूच्चन्द्रो नु कान्तिप्रदः,

शृङ्गारैकरसः स्वयं नु मदनो मासो नु पुष्पाकरः ।

वेदाभ्यासजडः कथं नु विषयव्यावृत्तकौतूहलो

निर्मातुं प्रभवेन्मनोहरमिदं रूपं पुराणो मुनिः ॥ २९ ॥

(६) रूपकम्

तद् रूपकभेदो य उपमानोपमेययोः ।

अतिसाम्यात् अनपहृतभेदयोः अभेदः ।

Is (this) the moon? But where is the spot? Is it then a lotus? But where has water gone then? But due to your charming and sportive words, (I) subsequently decided this to be (your) face, o fawn-eyed girl.

But this (variety) has been neglected by Bhatta Udbhaṭa, because the determination here is not suggested, as in the case of the (variety) where the determination is implicit. 28

Without the mention of (difference), (the Dubious) occurs as in the following.—

Was it that the moon was the bestower of beauty in the process of her creation? Or was it Cupid himself, whose sole sentiment is that of Love? Or was it the month which is a store of flowers (i. e. Caitra)? How can the ancient sage (Nārāyaṇa) who is dulled by the Vedic Study and whose interest in objects of senses is lost, can be able to create this charming beauty? 29

*That is Metaphor, where there is an identification of the standard of comparison and object of comparison*

Identification (between the upamāna and upmeya) (referred to above is identification) without the concealment of distinction, (and it) results from extreme similarity (between them).

समस्तवस्तुविषयं श्रौता आरोपिता यदा ॥ ७ ॥

आरोपविषया इव आरोप्यमाणाः यदा शब्दोपात्ताः, तदा समस्तानि वस्तूनि विषयोऽस्येति समस्तवस्तुविषयम् । आरोपिता इति बहुवचनमविवक्षितम् ।

तथा—

ज्योत्स्नाभस्मच्छुरणधवला बिभ्रती तारकास्थी-

न्यन्तर्धानव्यसनरसिका रात्रिकापालिकीयम् ।

द्वीपाद् द्वीपं भ्रमाति दधती चन्द्रमुद्राकपाले

न्यस्तं सिद्धाञ्जनपरिमलं लाञ्छनस्य च्छलेन ॥ ३० ॥

अत्र अन्तर्धानव्यसनरसिकत्वमारोपितधर्म एवेति पादत्रये रूपक-परिग्रहे साधकमस्तीति तत्संकराशङ्का न कार्या ।

(*Metaphor*<sup>3</sup>) is all-pertaining (lit having all entities as its province) when (all) superimposed entities are directly expressed. 7

When all the superimposed entities, just like all the objects of superimposition, are mentioned in so many words, then (the Metaphor becomes) all-pertaining, because it has for its province all the entities. The plural in the word 'aropitāh' is unintended.

An example (of samastavastuviṣaya rūpaka) is as follows -

This kāpālikī in the form of Night, who is whitened by the besmearing of the holy ashes of moonlight, who puts on bones in the form of stars and who is interested in the sport of disappearance, roams about from one continent to another, carrying in a consecrated skull-vessel in the form of the moon a magic fragrant ointment under the pretext of the spot (on the moon).

30

Herein 'the interest in the sport of disappearance' is an attribute of the superimposed entity (i. e. upamāna), and it is a favourable means for understanding a metaphor in the (first) three quarters of the stanza. As such there should be no apprehension of a commixture of that (viz. Rūpaka) (with upamā).

श्रौता आर्थाश्च ते यस्मिन्नेकदेशविवर्ति तत् ।

केचिदारोप्यमाणाः शब्दोपात्ताः, केचिदर्थसामर्थ्यादवसेयाः—इत्येक-  
देशविवर्तनात् एकदेशविवर्ति । यथा—

जस्स रणन्तेउरण करे कुणन्तस्स मण्डलगलअम् ।

रससंमुही वि सहसा परंमुही होइ रिउसेणा ॥ ३१ ॥

[ यस्य रणान्तःपुरे करे कुर्वतो मण्डलाग्रलताम् ।

रससंमुख्यपि सहसा पराङ्मुखी भवति रिपुसेना ॥ ]

अत्र रणस्यान्तःपुरत्वमारोप्यमाणं शब्दोपात्तम्, मण्डलाग्रलतायाः  
नायिकात्वम्, रिपुसेनायाश्च प्रतिनायिकात्वम्, अर्थसामर्थ्यादवस्यते  
इति एकदेशे विशेषेण वतनाद्वैकदेशविवर्ति ।

साङ्गमेतत्

*And that ( Metaphor ) is Partial ( lit residing in a portion )  
wherein those ( viz entities superimposed ) are some expressed and  
some implied*

( When ) some superimposed entities are directly mentioned  
by words, while some have to be understood by the power of  
the sense ( i. e. by implication ),—( then ) a metaphor is called  
Partial because it resides only in a portion.

An example can be the following —

When ( he ) holds by the hand his creeperlike sword in the  
harem in the form of the battlefield, the army of the enemy,  
though prone to the sentiment ( of love or heroism ) suddenly  
turns her face away. 31

Herein, the harem-ness superimposed on the battle-field is  
expressed in words, while the character of heroine ( superimposed )  
on the creeperlike sword and character of a rival heroine  
( superimposed ) on the army of the enemy are understood by  
implication Hence ( as the metaphor is ) residing only in a  
part, it is called *ars Partial* ( lit. residing in one portion ).

*This ( Metaphor ) is called Partite ( i. e possessed of Parts ).*



उक्तद्विभेदं सावयवम् ।

निरङ्गं त शब्दम्

यथा—

कुरङ्गीवाङ्गानि स्तिमितयाति गीतध्वनिषु यत्  
सखीं कान्तोदन्तं श्रुतमपि पुनः प्रश्नयति यत् ।  
अनिद्रं यच्चान्तः स्वापिति तद्दहो वेद्म्याभिनवां  
प्रवृत्तोऽस्या सेक्तुं हृदि मनासिजः प्रेमलतिकाम् ॥ ३२ ॥

माला तु पूर्ववत् ॥ ८ ॥

मालोपमायामिवैकस्मिन् बहव आरोपिताः ।]

यथा—

सौन्दर्यस्य तरङ्गिणी, तरुणिमोत्कर्षस्य हर्षोद्गमः  
कान्तेः कर्मणकर्म नर्मरहसामुल्लासनावासभूः ।

( This i e the metaphor ) of the two above-mentioned varieties is partite ( i e. possessed of parts ).

*And ( the Metaphor which is ) pure ( i e, having no subparts ) is called partless*

As for example .

In as much as she stiffens her limbs like a female deer on hearing notes of music, asks to her friend again about news of her lover, though already heard, and sleeps sleeplessly within ( her ) house, therefore, oh, I do guess that the mindborn has started to sprinkle the new sapling of love in her heart. 32

*And a Garland ( of Metaphors ) occurs as before ( i e as in the case of Garland of upamās )* 8

( When ) many ( upamānas ) are superimposed on one and the same ( upameya ), as in the case of Garland-simile, ( many upamānas are connected with a common upameya ).

As for example .

That beloved ( is ) a river of beauty, the rise of the exultation of the prime of youth, the winning magic of beauty, the dwelling place of the manifestation of sportive dalliance, the

विद्या वक्रगिरां विधेरनवधिप्रावीण्यसाक्षात्क्रिया  
बाणाः पञ्चशिलीमुखस्य ललनाचूडामाणिः सा प्रिया ॥ ३३ ॥

नियतारोपणोपायः स्यादारोपः परस्य यः ।

तत् परंपरितं श्लिष्टे वाचके भेदभाजि वा ॥ ९ ॥

यथा—

विद्वन्मानसहंसवैरिकमलासंकोचदीप्तद्युते  
दुर्गामार्गणनीललोहित समित्स्वीकारवैश्वानर ।

सत्यप्रीतिविधानदक्ष विजयप्राग्भावभूमि प्रभो

साम्राज्यं वरवीरवत्सरशतं वैरिञ्चमुच्चैः क्रियाः ॥ ३४ ॥

अत्र, मानसमेव मानसम्, कमलाग्नीः संकोच एव कमलानामसंको-  
चः, दुर्गाणाममार्गणमेव दुर्गायाः मार्गणम्, समित् स्वीकार एव स-

science of witty words, the visible proof of the boundless skill  
of the creator, the arrows of the (five-arrowed) god and the  
crestjewel of womanhood 33

*And that is Consequential Metaphor which ( consists in ) the  
superimposition of the other thing being the means of the relevant  
( or principal ) superimposition,—and it occurs when the expre-  
ssive word is paronomastic or possessed of distinction 9*

e g. O swan in the Mānasa lake in the form of the mind of  
the wise, O bright-rayed ( Sun ) who bring about the blooming of  
lotuses ( kamala-asankoca ) in the form of the contraction of  
the glory ( kamalā-sankoca ) of the enemies, O Ś'iva in quest of  
Durgā ( Pārvatī ) ( Durgā-mārgaṇa ) in the form of non-quest of  
forts ( durgā-amārgaṇa ), O Fire in accepting fuel in the form  
of acceptance of battles, O Dakṣa in causing displeasure to Satī  
( Satī-aprīti-vidhāna-dakṣa ) in the form of affection for truth,  
O Bhīma in prior birth to Arjuna in the form of earlier conquests,  
O great hero, enjoy supreme sovereignty for a hundred  
years of Brahmā. 34

Herein the Mānasa lake is (identified with) the mind,  
the blooming of lotuses is (identified with) the contraction  
of wealth, the search for Pārvatī is (identified with) the non-  
quest of forts, the acceptance of fuels is (identified with) the  
acceptance of battles, the disaffection towards Satī is (identified

मिधां स्वीकारः, सत्ये प्रीतिरेव सत्यामप्रीतिः, विजयः परपराभव एव विजयोऽर्जुनः, —एवमारोपणनिमित्तो हंसादेरारोपः ।

यद्यपि शब्दार्थालंकारोऽयमित्युक्तम्, वक्ष्यते च, तथापि प्रसिद्ध-  
नुरोधादत्रोक्तः । एकदेशविवर्ति हीदमन्यैरभिधीयते ।

भेदभाजि यथा—

आलानं जयकुञ्जरस्य दृषदां सेतुर्विपद्धारिधेः  
पूर्वाद्रिः करवालचण्डमहसो लीलोपधानं श्रियः ।  
सङ्ग्रामामृतसागरप्रमथनक्रीडाविधौ मन्दरो  
राजन् राजति वीरवैरिनितावैधव्यदस्ते भुजः ॥ ३५ ॥

with) devotion to truth, and Vijaya (=Arjuna) is (identified) with Vijaya (=defeat of enemies), and in this way through these (subsidiary) identifications, there is made the (main) superimposition of swan and the like (on the king).

Although it has been said that this is an alamkāra of word and sense and we would be saying so again, still it has been mentioned here in consonance with well-known usage. It has been (indeed) called by others as a Partial metaphor

When (the words expressive of the subsidiary superimposition) are possessed of distinction (i e. are distinctly stated), the following can be an illustration —

O King, your arm, which causes widowhood to the wives of enemy-warriors is shining—(your arm) which is a tying post to the elephant of victory, which is a stone-bridge across the ocean of misery, which is the Eastern mountain to the Sun of the sword, which is the graceful pillow of royalty, and which is Mandara mountain in the sport of churning the nectar-ocean in the form of battle.

अत्र जयादेर्भिन्नशब्दवाच्यस्य कुञ्जरत्वाद्यारोपे भुजस्य आलानत्वा-  
द्यारोपो युज्यते ।

अलौकिकमहालोकप्रकाशितजगत्त्रयः ।

स्तूयते देव स्रष्टृशमुत्तारत्नं न कैर्भवान् ॥ ३६ ॥

निरवाधि च निराश्रयं च यस्य स्थितमनिवर्तितकौतुकप्रपञ्चम् ।

प्रथम इह भवान् स कूर्ममूर्तिर्जयति चतुर्दशलोकवल्लिकन्दः ॥ ३७ ॥

इति च अमालारूपकमपि परंपरितं द्रष्टव्यम् ।

किसलय-रैलतानां करकमलैः कामिनां मनो जयति ।

नलिनीनां कमलमुखैर्मुखेन्दुभिर्योषितां मदनः ॥ ३८ ॥

इत्यादि रशनारूपकं न वैचित्र्यवदिति न लक्षितम् ।

Herein when there is a superimposition of elephantness and the like on victory and the like which are expressed in separate words, then (another) superimposition of the nature of typing-post and the like on the arm becomes plausible.

By whom, O king, your majesty is not praised,—(your majesty) who has illumined the three worlds by your extraordinary lustre, and who are an excellent pearl, in the excellent bamboo in the form of your noble family. 36

First of all are victorious in this world you who have taken the form of a tortoise,—(you) whose position is endless and supportless and is yet having manifold curiosity about it unabated, and (you) who are the root of the creeper in the form of the fourteen worlds 37

Even a non-garland metaphor like this (i e. as in the two preceding verses) should be regarded as a consequential metaphor.

Cupid conquers the mind of lovers by the sprout-hands of creepers, hand-lotuses (of women), lotus-faces of -lotus-plants and -face-moons (of ladies). 38

A girdle-metaphor in instances like the above has not been discussed because it does not have any special strikingness.

( ७ ) अपहृति

प्रकृतं यन्निषिध्यान्यत् साध्यते सा त्वपहृतिः ।

उपमेयम् असत्यं कृत्वोपमानं सत्यतया यत् स्थाप्यते सा तु अपहृतिः।

उदाहरणम्—

अवाप्तः प्रागल्भ्यं परिणतरुचः शैलतनये  
कलङ्को नैवायं विलसति शशाङ्कस्य वपुषि ।  
अमुष्येयं मन्ये विगलदमृतस्यन्दशिशिरे  
रतिश्रान्ता शेते रजनिरमणी गाढमुरसि ॥ ३९ ॥

इत्थं वा—

बैत सखि कियदेतत् पश्य वैरं स्मरस्य  
प्रियविरहकृशोऽस्मिन् रागिलोके तथा हि ।  
उपवनसहयारोद्धांसेभृङ्गच्छलेन  
प्रतिविशिखमनेनोड्डुङ्कितं कालकूटम् ॥ ४० ॥

*That is Concealment wherein there is a denial of some relevant ( upameya ) and establishment of some other ( upamāna ) in its place*

When an object of comparison is denied validity and a standard of comparison is established as true ( in its place ) that constitutes ( the figure ) Concealment.

An instance

O daughter of the mountain, it is not at all a prominently placed spot that is shining on the body of the moon which has a fully-developed splendour. I think she is Lady Night, fatigued through dalliance, who is soundly asleep on the chest of the moon, which is cool with the oozing of nectar. 39.

Or it can be as follows —

O friend, see, indeed, how much is the animosity of Cupid towards lovers who are ( already ) emaciated through separation from their loved ones ! For, under the pretext of bees shining on the mango-blossoms in the park, Kālakūta poison has been besmeared by him on each of his arrow. 40.

अत्र हि न समृद्धाणि सहकाराणि, अपि तु सकालकूटाः शराः, इति प्रतीतिः ।

एवं वा—

अमुष्मिँल्लावण्यामृतसरसि नूनं मृगदृशः  
स्मरः शर्वलुप्तः पृथुजघनभागे निपतितः ।  
यदङ्गाङ्गाराणां प्रशमपिशुना नाभिकुहरे  
शिखा धूमस्येयं परिणमति रोमावलिबपुः ॥ ४१ ॥

अत्र न रोमावलिः, धूमाशिखेयमिति प्रतिपत्तिः । एवमियं भङ्ग्य-  
न्तरैरप्यूह्या ।

श्लेष-

श्लेषः स वाक्ये एकस्मिन् यत्रानेकार्थता भवेत् ॥ १० ॥

एकार्थप्रतिपादकानामेव शब्दानां यत्रानेकोऽर्थः स श्लेषः ।

उदाहरणम्—

Herein the (resultant) cognition is that (these are) not mango-blossoms with bees, but (these are) arrows (of cupid) poisoned by *kālakūṭa*.

Or it can be as follows :

Indeed Cupid, burnt by Śiva, fell in the lake of nectar of the beauty in the form of the expansive hips of this fawn-eyed girl; and this line of smoke suggesting the extinction of the embers of whose body reaches the cave of her navel, in the form of a line of hair. 41

Herein the cognition is - this is not a line or hair, but a line of smoke. In this way (the figure Concealment) can be understood in various other modes as well.

“ That is *Paranomasia* where in one sentence there are more than one (expressed) senses. ” 10

When words which (primarily) convey one meaning only convey more than one sense, then there is *Paranomasia*.

An instance :

उदयमयते, दिङ्मालिन्यं निराकुरुतेतरां,  
 नयाति निधनं निद्रामुद्रां प्रवर्तयति क्रियाः ।  
 रचयतितरां स्वैराचारप्रवर्तनकर्तनं  
 वत वत लसत्तेजःपुञ्जो विभाति विभाकरः ॥ ४२ ॥

अत्राभिधाया अनियन्त्रणात् द्वावप्यर्कभूपौ वाच्यौ ।

( ९ ) समासोक्ति

परोक्तिर्भेदकैः श्लिष्टैः समासोक्तिः

प्रकृतार्थप्रतिपादकवाक्येन श्लिष्टविशेषणमाहात्म्यात् न तु विशेष्यस्य सामर्थ्यादपि, यत् अप्रकृतस्याभिधानम्, सा समासेन संक्षेपेणार्थद्वयकथनात् समासोक्तिः । उदाहरणम्—

Indeed the mine of brilliance [ (1) the sun, (11) a lustrous king ] is shining with his refulgent mass of lustre,—(he) who rises, completely removes the darkness from the quarters, destroys the seal of sleep, inspires activities and completely brings about the destruction of wanton movements ( of people )

42

Here due to the non-restriction of Expressive power of words, both the Sun and the king are expressed.

“ A Speech of Brevity is the conveying of another ( viz. *upamāna* ) by means of paronomastic adjectives.”

When by a sentence which conveys a relevant matter in hand, is conveyed some other matter that is not in hand, by the power of paronomastic adjectives and not by the power of the substantive also, then we get a Speech of Brevity, because therein two meanings are conveyed by means of brevity. An instance ( can be given ) as follows :

लहिऊण तुज्झ बाहुप्फंसं जीए स को वि उल्लासो ।  
जअलच्छी तुह विरहे ण हूज्जला दुव्वला णं सा ॥ ४३ ॥  
[ लब्ध्वा तव बाहुस्पर्श यस्याः स कोऽप्युल्लासः ।  
जयलक्ष्मीस्तव विरहे न खलूज्जला दुर्वला ननु सा ॥ ]  
अत्र जयलक्ष्मीशब्दस्य केवलं कान्तावाचकत्वं नास्ति ।

( १० ) निदर्शना

निदर्शना ॥

अभवन् वस्तुसंबन्ध उपमापरिकल्पकः ॥ ११ ॥

निदर्शनं दृष्टान्तकरणम् ।

उदाहरणम्—

क्व सूर्यप्रभवो वंशः क्व चाल्पविषया मातिः ।

तितीर्षुर्दुस्तरं मोहादुडुपेनास्मि सागरम् ॥ ४४ ॥

अत्र, उडुपेन सागरतरणमिव मन्मत्या सूर्यवंशवर्णनमित्युपमायां पर्यवस्यति ।

यथा वा—

The Glory of victory, who gets an extraordinary delight by attaining a touch of your hand, is not shining in your separation; indeed she has grown weak. 43

Here the word 'jayalakṣmī' (Glory of victory) by itself has no expressive power to connote 'a beloved'.

*Illustration is an impossible relation between things practically amounting to a comparison* 11

Illustration means citing an instance. An example can be as follows —

Where the family arising from the Sun, and where my intellect with a limited range? Through infatuation, I am aspiring to cross the ocean by a small raft (when attempting to sing in poetry of the solar dynasty). 44

Here the idea practically results in a comparison viz. describing the solar race by my intellect is just like crossing of an ocean by a small raft.

Or (an example can be cited) as follows :



उदयति विततोर्ध्वरश्मिरज्जावाहिमरुचौ हिमधान्नि याति चास्तम् ।  
वहति गिरिरयं विलम्बिघण्टाद्वयपरिवारितवारणेन्द्रलीलाम्॥४५॥

अत्र, कथमन्यस्य लीलामन्यो वहतीति तत्सदृशीमित्युपमायां पर्य-  
वसानम् ।

दौर्भ्यां तितीर्षति तरङ्गवतीभुजंग-  
मादातुमिच्छति करे हरिणाङ्गबिम्बम् ।  
मेरुं लिलङ्घयिषति ध्रुवमेष देव  
यस्ते गुणान् गदितुमुद्यममादधाति ॥ ४६ ॥

इत्यादौ मालारूपाप्येषा द्रष्टव्या ।

स्वस्वहेत्वन्वयस्योक्तिः क्रिययैव च सापरा ।

क्रिययैव स्वस्वरूप-स्वकारणयोः संबन्धो यदवगम्यते, सा अपरा  
निदर्शना ।

यथा—

When the hot-rayed one (i. e. the Sun) is rising with his rope-like rays extended upwards, and the cool-rayed one (i. e. the moon) is setting, (with her rays extending downwards) this mountain assumes the beauty of a lordly elephant spanned by two hanging bells. 45

Here the problem arises 'how can one assume the beauty of another. So the resulting (solution is) (it assumes a beauty) similar to that (of another), which amounts to a comparison.

He who tries to sing of your virtues, tries to cross the ocean (lit. paramour of rivers) by his arms, wishes to hold by hand the orb of the moon and indeed wishes to cross the Meru mountain. 46

In such instances a Garland-Illustration should be understood.

*And that is Another Illustration whereby an action only is expressed a relation between itself and its cause.*

That is another illustration wherein by an action itself we understand a relation between its own nature and its cause.

(It can be illustrated) as follows :

उन्नतं पदमवाप्य यो लघुर्हेलयैव स पतेदिति ब्रुवन् ।

शैलशेखरगतो दृष्टकणश्चारुमारुतधुतः पतत्यधः ॥ ४७ ॥

अत्र पातक्रियया पतनस्य लाघवे सति उन्नतपदप्राप्तिरूपस्य च संबन्धः ख्याप्यते ।

( ११ ) अप्रस्तुतप्रशंसा

अप्रस्तुतप्रशंसा या सा सैव प्रस्तुताश्रया ॥ १२ ॥

अप्राकरणिकस्याभिधानेन प्राकरणिकस्याक्षेपोऽप्रस्तुतप्रशंसा ।

कार्ये, निमित्ते, सामौन्ये, विशेषे, प्रस्तुते सति ।

तदन्यस्य वचस्तुल्ये तुल्यस्येति च पञ्चधा ॥ १३ ॥

A particle of stone, at the top of a mountain, falls down, being shaken by a gentle breeze, announcing that one who remains light (1 e. small, worthless) even on attaining a high position, shall easily fall down 47

Herein the action of falling, conveys the relation between (the action of) falling and (its cause) in the form of attainment of a high place.

*And that is Indirect Description, which is the description of the irrelevant, leading to the relevant* 12

Indirect Description consists of the implication of a relevant thing by the expression of something irrelevant.

*And ( this Indirect Description ) is fivefold viz ( 1-v ) when an effect, cause, a general statement or a particular statement being relevant, we get a description of something other than that and ( v ) when one similar is relevant there is a description of another similar thing* 13

तदन्यस्य कारणादेः ।

१ क्रमेणोदाहरणानि—

‘याताः किं न मिलन्ति सुन्दरि पुनश्चिन्ता त्वया मत्कृते  
नो कार्या, नितरां कृशासि, कथयत्येवं सबाष्पे मयि ।

लज्जामन्थरतारकेण निपतत्पीताश्रुणा चक्षुषा

दृष्ट्वा मां हसितेन भाविमरणोत्साहस्तया सूचितः ॥ ४८ ॥

अत्र प्रस्थानात् निवृत्तोऽसि किमिति कार्ये वृद्धे कारणमभिहितम्

राजन् राजसुता न पाठयति मां देव्योऽपि तूष्णीं स्थिताः

कुब्जे भोजय मां, कुमारसचिवैर्नाद्यापि किं भुज्यते ।

इत्थं नाथ शुक्रस्तवारिभवने मुक्तोऽध्वगैः पञ्जरा-

चित्रस्थानवलोक्य शून्यवलभावेकैकमाभाषते ॥ ४९ ॥

‘ of other than that ’ means ‘ of a cause and the like ’

The following are instances ( in order )

“ O Beautiful one, do not people who have gone ( on journey ) meet again ’ You should not have any anxiety for me. You are extremely emaciated ”— while I tearfully spoke to her thus, she looked at me with eyes which had the pupils moving languidly through bashfulness and which were drinking off ( i. e. checking ) the tears as they were about to fall, and by a smile suggested her enthusiasm for the coming death. 48

“ Have you dropped your planned journey ”—when such a question about a result ( viz abandonment of journey ) is asked the cause ( thereof ) is described in the present passage ( atra ).

“ O king, the princess does not teach me, the queens also are silent; O hump-backed maid, feed me; why are the princes and ministers not taking food yet ? ”—in this way, O lord, in the abode of your enemy a parrot, released from ( its ) cage by some travellers, speakes to each after seeing ( them ) painted in portraits on the deserted terrace. 49

१ ‘ प्रस्थानात् किमिति निवृत्तोऽसीति ’ इति सर्वेषु मुद्रितपुस्तकेषु पाठः ।

अत्र प्रस्थानोद्यतं भवन्तं ज्ञात्वा सहसैव त्वदरयः पलाय्य गताः—  
इति कारणे प्रस्तुते कार्यमुक्तम् ।

एतत् तस्य सुखात् कियत् कमलिनीपत्रे कणं वारिणो  
यन्मुक्तामणिरित्यमंस्त स जडः शृण्वन्त्यदस्मादिपि ।  
अङ्गुल्यग्रलघुक्रियाप्रविलयिन्यादीयमाने शनैः  
कुत्रोड्डीय गतो ममेत्यनुदिनं निद्राति नान्तःशुचा ॥ ५० ॥

अत्र अस्थाने जडानां ममत्वसंभावना भवतीति सामान्ये प्रस्तुते  
विशेषः कथितः ।

सुहृद्रधूबाष्पजलप्रमार्जनं  
करोति वैरप्रतियातनेन यः ।  
स एव पूज्यः स पुमान् स नीतिमान्  
सुजीवितं तस्य स भाजनं श्रियः ॥ ५१ ॥

Herein, an effect is described, when what is relevant is the cause viz on hearing you ready for march, your enemies immediately took to their heels

What is this from his mouth if that fool thought a drop of water on a lotus-leaf to be a pearl? Just listen to another thing. When (that drop) disappeared by the slight action of the fingers as it was being gently picked up, since then he is getting no sleep day after day with the internal anguish: “Where has my excellent (pearl) flown away?” 50

Herein while the relevant is a general statement. “dull persons entertain attachment for wrong things,” we have the description of a particular (instance).

He alone is adorable, he a man, he a politician, he lives a worthy life and he is the abode of glory,—who by avenging the enemies (lit. enmity) washes off the tears of the wives of his friends.

अत्र कृष्णं निहत्य नरकासुरवधूनां यदि दुःखं प्रशमयसि, तत् त्वमेव श्लाघ्यः—इति विशेषे प्रकृते सामान्यमाभिहितम् ।

तुल्ये प्रस्तुते तुल्याभिधाने त्रयः प्रकाराः—श्लेषः, समासोक्तिः सादृश्यमात्रं वा, तुल्यात् तुल्यस्य ह्याक्षेपे हेतुः । क्रमेणोदाहरणम्—

पुंस्त्वादपि प्रविचल्लेद् यदि यद्यधोऽपि  
यायाद् यदि प्रणयन् न महानपि स्यात् ।  
अभ्युद्धरेत् तदपि विश्वमितीदृशीयं  
केनापि दिक् प्रकाटेता पुरुषोत्तमेन ॥५२॥

येनास्यभ्युदितेन चन्द्र गमितः क्लान्ति रवौ तत्र ते  
युज्येत प्रतिकर्तुमेव न पुनस्तस्यैव पादग्रहः ।  
क्षीणेनैतदनुष्ठितं यदि ततः किं लज्जसे नो मना-  
गस्त्वेवं जडधामता तु भवतो यद् व्योम्नि विस्फूर्जसे ॥५३॥

Herein, while a relevant thing was a particular statement viz 'If killing Kṛṣṇa you were to allay the grief of the wives of Narkāsura, then you alone would be praiseworthy', a general statement has been made.

When one similar is relevant and another similar is mentioned, there are three modes (of aprastutaprasamsā)—for either paronomasia or speech of brevity or mere similarity can be the cause of implication of one similar from another similar Instances (are now given) in order

He would swerve from even manhood, he may even go down and down; he may even become low in supplication; yet he still would save or prop up this world—such a mode of conduct is revealed by an indescribable great man (pun by Lord Viṣṇu).

52

O moon, it would be worth your while to retaliate against the sun by whose rising you have been turned pale, it does not behove you to hold his feet (take in his rays) If this be done by you through weakness, then why are you not even a little ashamed? Well, let all this be, it is sheerly your foolishness (wateriness) that you shine refulgently in the sky !

53

आदाय वारि परितः सरितां मुखेभ्यः  
किं तावदर्जितमनेन दुरर्णवेन ।  
क्षारीकृतं च वडवादहने हुतं च  
पातालकुक्षिकुहरे विनिवेशितं च ॥ ५४ ॥

इयं च क्वचिद् वाच्ये प्रतीयमानार्थान्ध्यारोपेणापि भवति । यथा—  
अब्धेरम्भःस्यगितभुवनाभोगपातालकुक्षेः  
पोतोपाया इह हि बहवो लङ्घनेऽपि क्षमन्ते ।  
आहो रिक्तः कथमपि भवेदेष दैवात् तदानीं  
को नाम स्याद्वटकुहरालोकनेऽप्यस्य कल्पः ॥ ५५ ॥

क्वचिदध्यारोपेणैव यथा—

कस्त्वं भोः कथयामि दैवहतकं मां विद्धि शाखोटकं  
वैराग्यादिव वक्षि साधु विदितं कस्मादिदं कथ्यते ।

What has indeed been achieved by the wicked ocean after taking in water from the mouths of rivers? It is (just) made saline, sacrificed in the submarine fire and deposited in the cavern of the belly of the nether world 54

This figure (Aprastutapras/amsā) at times occurs without the superimposition of the suggested (relevant) on the expressed (irrelevant). As in the following case

There are several sea-traders who are capable of crossing the ocean which has filled in a (vast) expanse of the earth and the belly of the nether world by water But if, oh, perchance, the ocean were to dry up (lit become empty), then who indeed shall even dare to look at the cavity of the abyss thereof? 55

But at times it is by a superimposition (of the relevant over the irrelevant) only (that Aprastutapras/amsā occurs), e. g in:

'Oh, who are you?' 'Well, I shall tell you: know that I am a luckless haunted tree' 'You are speaking as though through dejection!' 'You have well understood the fact'. 'Whence so?' 'Here I tell you. To the left side,

वामेनात्र वटस्तमध्वगजनः सर्वात्मना सेवते  
न च्छायापि परोपकारकरणे मार्गस्थितस्यापि मे ॥ ५६ ॥

कचिदंशेष्वध्यारोपेण । यथा—

सोऽपूर्वो रसनाविपर्ययविधिस्तत् कर्णयोश्चापलं  
दृष्टिः सा मदविस्मृतस्वपरदिक् किं भूयसोक्तेन वा ।  
सर्वं विस्मृतवानसि भ्रमर हे यद् वारणोऽद्याप्यसा-  
वन्तःशून्यकरो निषेव्यत इति भ्रातः क एष ग्रहः ॥ ५७ ॥

अत्र रसनाविपर्यासः शून्यकरत्वं च भ्रमरस्य असेवने न हेतुः,  
कर्णचापलं तु हेतुः, मदः प्रत्युत सेवने निमित्तम् ।

(१२) अतिशयोक्ति

निगीर्याध्यवसानं तु प्रकृतस्य परेण यत् ।

here, is a banyan tree All the travellers, with all eager-  
ness, resort to that tree. And, even when I am right on the  
road itself my shade cannot oblige others (by sheltering  
them) ' 56

At places ( Aprastutaprasamsā works by ) partial super-  
imposition ( of the relevant over the irrelevant ) As for  
example ( in the following verse ).

“That extraordinary process of turning the tongue (pun the  
habit of inconsistent speech), that quick movement of ears (pun  
gullibility), that gaze in which one's own as also other's direc-  
tion is forgotten though intoxication (pun pride),—why say  
more? All this you have forgotten, O bee, in as much as you  
are still resorting to the elephant having a hollow trunk (pun  
an empty-handed repulsive master)! O brother, what persistence  
indeed is this! 57

Herein the turning of the tongue and the hollowness of the  
trunk are no causes for non-resorting ( of the elephant ) by the  
bee, the unsteadiness is a cause for this, while intoxication<sup>r</sup> is a  
( positive ) cause for the resorting ( to the elephant by the bee ).

*That should be known to be Hyperbole ( १ ) when there is an  
identification through swallowing of the relevant by the non-  
relevant ( २ ) when a relevant thing is said to be another ( १ e.*

प्रस्तुतस्य यदन्यत्वं यद्यर्थोक्तौ च कल्पनम् ॥ १४ ॥

कार्यकारणयोर्यश्च पौर्वापर्यविपर्ययः ।

विज्ञेयातिशयोक्तिः सा

उपमानेनान्तर्निगीर्णस्योपमेयस्य यदध्यवसानं सैका । यथा—

कमलमनम्भसि कमले च कुवलये तानि कनकलतिकायाम् ।

सा च सुकुमारसुभगेत्युत्पातपरम्परा केयम् ॥ ५८ ॥

अत्र मुखादि कमलादिरूपतयाध्यवसितम् ।

यच्च तदेवान्यत्वेनाध्यवसीयते, सा अपरा । यथा—

अणं लडहत्तणअं अण्णा विअ का वि वत्तणच्छाआ ।

सामा सामण्णपआवइणो रेह च्चिअ ण होई ॥ ५९ ॥

[ अन्यत् सौकुमार्यमन्यैव च कापि वर्तनच्छाया ।

इयामा सामान्यप्रजापतेः रेखैव च न भवति ॥ ]

*unique or extraordinary) (iii) when there is an imaginative statement with the sense of 'if' and (iv) when there is an inversion of the priority and posteriority of cause and effect.*

14-15 abc

The first (sub-variety of Hyperbole) is when there is an apprehension of identity (adhyavasāna) (with an upamāna) of an upameya which is swallowed up by the upamāna. (An example can be) as follows :—

(There is) a lotus, not in water; in that lotus are two blue lotuses, and (all) these lotuses are on a golden creeper, and that creeper is delicate and lovely -- what a series of calamities is this !

58

Herein face and the like are identified with lotus and the like

When any particular thing, being what it is, is understood as being identical with something else, we get another (kind of Hyperbole) As for example—

Another indeed is (her) beauty, and another verily her indescribable splendour of movement. This lovely lady is not at all a creation (lit line) of the ordinary creator.

59



यद्यर्थस्य यदिशब्देन चेच्छब्देन वा उक्तौ यत् कल्पनम्, अर्थात् असंभाविनोद्गर्थस्य, सा तृतीया । यथा—

राकायामकलङ्कं चेदमृतांशोर्भवेद् वपुः ।

तस्या मुखं तदा साम्यपराभवमवाप्नुयात् ॥ ६० ॥

कारणस्य शीघ्रकारितां वक्तुं कार्यस्य पूर्वमुक्तौ चतुर्थो । यथा—

हृदयमधिश्रितमादौ मालत्याः कुसुमचापबाणेन ।

चरमं रमणीवल्लभ लोचनविषयं त्वया भजता ॥ ६१ ॥

( १३ ) प्रतिवस्तूपमा

प्रतिवस्तूपमा तु सा ॥ १५ ॥

सामान्यस्य द्विरेकस्य यत्र वाक्यद्वये स्थितिः ।

साधारणो धर्मः उपमेयवाक्ये उपमानवाक्ये च कथितपदत्वस्य

The third variety ( of Hyperbole ) is that wherein there is an imagining of the sense of 'if' by the word 'if' ( yadī ) or 'provided ( cet )'-and imagination of an impossible thing at that. As in the following

If on a fullmoon day, the orb of the nectar-rayed (moon) were to be spotless, then her face may attain a defeat of resemblance 60

When to show quick working of cause, the effect is stated to be preceding the cause, than we get the fourth ( variety of Hyperbole ). As for example in

The heart of Mālātī was first occupied by the god of flowery bow and arrows ( i e cupid ) and then by you coming within her ken, O darling of ladies. 61

*And that is Parallel Simile, where one common ( attribute ) occurs twice in two sentences* 15-16-ab

When a common attribute occurs in one sentence ( expressing ) on object of comparison and another sentence ( expressing ) a standard of comparison, in different words, because a repeated

दुष्टतयाभिहितत्वात्, शब्दभेदेन यत् उपादीयते, सा वस्तुनो वाक्यार्थ-  
स्योपमानत्वात् प्रतिवस्तूपमा । यथा—

देवीभावं गमिता परिवारपदं कथं भजत्वेषा ।

न खलु परिभोगयोग्यं दैवतरूपाङ्कितं रत्नम् ॥ ६२ ॥

यदि दहत्यनलोऽत्र किमद्भुतं, यदि च गौरवमद्रिषु किं ततः ।

लवणमम्बु सदैव महोदधेः प्रकृतिरेव सतामविषादिता ॥ ६३ ॥

इत्यादिका मालाप्रतिवस्तूपमा द्रष्टव्या । एवमन्यत्राप्यनुसर्तव्यम् ।

(१४) दृष्टान्तः

दृष्टान्तः पुनरेतेषां सर्वेषां प्रतिबिम्बनम् ॥ १६ ॥

एतेषां साधारणधर्मादीनाम्, दृष्टोऽन्तः निश्चयो यत्र स दृष्टान्तः ।

यथा—

त्वयि दृष्ट एव तस्या निर्वाति मनो मनोभवज्ज्वलितम् ।

आलोके हि हिमांशोर्विकसति कुसुमं कुमुद्वत्याः ॥ ६४ ॥

word constitutes a poetic fault, that makes a Parallel simile, because therein an entity in the form of a sentence-sense forms the standard of comparison. As for example in

How should she, who has (already) been made a queen, occupy the position of an attendant? A jewel marked with an image of a deity should indeed not be used for (ordinary decorative) use. 62

If fire burns, what wonder is there? If there is heaviness in mountains, what of that? The water of the great ocean is always saline. It is the (very) nature of the good to be non-despondent. 63

In such cases (as above) one can see a Garland of Parallel Similes. Similarly elsewhere also one should understand (the possibility of Garland-form of figures)

*Exemplification is the reflection of all these.* 16

‘Of these’ means of the common attribute and others. Where an end (i.e. determination) (of a reflective resemblance of an upameya-vākya and upamāna-vākya) is seen, that is Exemplification. As in the following —

Immediately on seeing you, her mind, ablaze with love, is extinguished. The flower of the night-lotus-plant blooms as soon as the cool-rayed one is visible. 64

एष साधर्म्येण । वैधर्म्येण तु यथा—

तवाहवे साहसकर्मशर्मणः करं कृपाणान्तिकमानिनीषतः ।

भटाः परेषां विशारुतामगुर्द्धत्यवाते स्थिरतां हि पांसवः ॥ ६५ ॥

(१५) दीपकम्

सकृद् वृत्तिस्तु धर्मस्य प्रकृताप्रकृतात्मनाम् ।

सैव क्रियासु बह्वीषु कारकस्येति दीपकम् ॥ १७ ॥

प्राकरणिकाप्राकरणिकानाम् उपमानोपमेयानाम् धर्मः क्रियादिः,  
एकवारमेव यत् उपादीयते, तत् एकस्थस्यैव समस्तवाक्यदीपनात्  
दीपकम् । यथा—

किवर्णार्णं धणं णाआर्णं फणमर्णां केशराई सीहाणं ।

कुलवालिआर्णं त्थणआ कुत्तो छिप्पन्ति अमुआणम् ॥ ६६ ॥

This is (exemplification) through similarity (Exemplification) through dis-similarity can be as in the following —

When you, who take pleasure in daring deeds wish to bring your hand near your sword, the enemy-warriors take to their heels, it is only in the absence of Wind that dust-partibles remain firm. 65

*An occurrence once of a (common) attribute of things relevant and non-relevant, and the same (single occurrence) of one case-relation in many actions constitutes an Illuminator.*

17

When a (common) attribute, like some action and the like, of some things relevant and non-relevant i. e. of upameyas and upamānas is mentioned once only, then we get an Illuminator, because of the illumination of the entire sentence by that (attribute) residing at one place As in the following .—

The wealth of misers, the crest-jewel of serpents, the mane of lions and the breast of girls of (noble) families—how can (any of these) be touched as long as (they viz misers etc.) are not dead? (or without the aspirants to touch these courting death?) 66

[ कृपणानां धनं, नागानां फणमणिः, केसराः सिंहानाम् ।

कुलबालिकानां स्तनाः कुतः स्पृश्यन्तेऽमृतानाम् ॥ ]

कारकस्य च बह्वीषु क्रियासु सूकृद् वृत्तिर्दीपकम् । यथा—

स्विद्यति, कूणति वेल्लति विचलति निमिषति, विलोकयति तिर्यक् ।

अन्तर्नन्दाति चुम्बितुमिच्छति नवपरिणया वधूः शयने ॥ ६७ ॥

( १६ ) मालादीपकम्

मालादीपकमाद्यं चेद् यथोत्तरगुणावहम् ।

पूर्वेण पूर्वेण वस्तुना उत्तरमुत्तरं चेदुपक्रियते, तत् मालादीपकम्  
यथा—

संग्रामाङ्गणमागतेन भवता चापे समारोपिते

देवाकर्णय येन येन सहसा यद् यत् समासादितम् ।

कोदण्डेन शराः शरैरिशिरस्तेनापि भूमण्डलं

तेन त्वं भवता च कीर्तिरतुला कीर्त्या च लोकत्रयम् ॥ ६८ ॥

So also when one case-relation has an occurrence in relation to several actions we have the Illuminator. As for example in

A newly-wed bride, in ( her ) bed, perspires, shrinks ( from embrace ), trembles, moves, winks, looks obliquely, is delighted within and wishes to kiss. 67

*And that is Serial Illuminator wherein ( each ) preceding object is a qualifying adjunct of ( each ) subsequent thing*

If each prior thing qualifies each succeeding one, that is serial Illuminator, as in the following

Your majesty, please listen what attained what, when you strung your bow, on coming to battle-field the arrows were attained by the bow, the head of enemies was attained by the arrows, the earth was attained by the head, you were attained by earth, matchless fame was attained by you, and the three worlds were attained by fame 68

(१७) तुल्ययोगिता

नियतांना सकृद् धर्मः सा पुनस्तुल्ययोगिता ॥ १८ ॥

नियतानां प्राकरणिकानामेव अप्राकरणिकानामेव वा । क्रमेणोदाहरणम्—

पाण्डु क्षामं वदनं हृदयं सरसं तवालसं च वपुः ।

आवेदयति नितान्तं क्षेत्रियरोगं सखि हृदन्तः ॥ ६९ ॥

कुसुदकमलनीलनीरजालिललितविलासजुषोर्दृशोः पुरः का ।

अमृतममृतारश्मिरम्बुजन्म प्रतिहतमेकपदे तवाननस्य ॥ ७० ॥

(१८) व्यतिरेक

उपमानाद् यदन्यस्य व्यतिरेकः स एव सः ।

अन्यस्योपमेयस्य, व्यतिरेक आधिक्यम् ।

क्षीणः क्षीणोऽपि शशी भूयो भूयोऽभिवर्धते नित्यम् ।

विरम प्रसीद सुन्दरि यौवनमनिवर्ति यातं तु ॥ ७१ ॥

*When there is an attribute ( mentioned ) once, as connected with definite / type of objects, which are all relevant or all irrelevant / then that constitutes Equal Paring* 18

‘Of definite’ means of (all) relevant objects or all non-relevant objects Instances in order

Pale and emaciated face, heart full of sentiment, and languid form,—these definitely announce an incurable disease in the heart, O friend. 69

What is a row of night-lotuses, day-lotuses, or blue lotuses before your eyes which are possessed of graceful movements? (So also) nectar, moon and a lotus are at once thrown back (in front of) your face 70

*That is Special Excellence when there is an excellence of the other ( viz upameya ) over the standard of comparison*

‘of the other’ means ‘of the object of comparison,’ ‘excellence’ means superiority

The moon though repeatedly waning always waxes forth again and again Desist (from pride) and be gracious, O beautiful one, for youth, returns not, when it (once) goes. 71

इत्यादानुपमानस्योपमेयादाधिक्यमिति यत् केनचिदुक्तम् । तदयुक्तम् ।  
अत्र यौवनगतास्थैर्याधिक्यं हि विवक्षितम् ।

हेत्वोरुक्तावनुक्तीनां त्रये; साम्ये निवेदिते ॥ १९ ॥

शब्दार्थाभ्यामथाक्षिप्ते श्लेषे<sup>१</sup> तद्वत्; त्रिरष्ट तत् ।

व्यतिरेकस्य हेतुः उपमेयगतमुत्कर्षनिमित्तम्, उपमानगतमपकर्ष-  
कारणम् । तयोर्द्वयोश्चक्तिः । एकतरस्य द्वयोर्वा अनुक्तिरित्यनुक्तित्रयम् ।  
एतद्भेदचतुष्टयमुपमानोपमेयभावे शब्देन प्रतिपादिते । आर्थेन च क्रमे-

Someone has said that in such an example (as above) there is an excellence of upamāna over upameya. This is not proper. For here what is desired to be conveyed is the greater instability of youth (and hence its greater preciousness)

*Special Excellence occurs when both the causes are mentioned, or the three modes of non-mention are utilised, so also it occurs when the similarity is expressed by word or conveyed (indirectly) by sense or is implied (i.e. suggested); and all (these unions occur) like this with paranomasia (as without it). Thus there are thrice-eight (i.e. twenty four) (varieties of) that (viz. Special Excellence)* 19-20 ab

The cause of Special Excellence is some cause of (special) excellence in an object of comparison and some cause of inferiority in a standard of comparison. Both these may be stated. Or there can be the nonstatement of one or the other or of both, thus resulting in three varieties of non-statement. These four varieties (in all) can occur when the relation of upamāna is directly conveyed. The same four varieties can be there, when the said relation is indirectly conveyed. And four varieties

णोक्ताश्चत्वार एव भेदाः । आक्षिप्ते चौपम्ये तावन्त एव । एवं द्वादश एते श्लेषेऽपि भवन्तीति चतुर्विंशतिर्भेदाः ।

क्रमेणोदाहरणम्—

असिमात्रसहायस्य प्रभूतारिपराभवे ।

अन्यतुच्छजनस्येव न स्मयोऽस्य महाधृतेः ॥ ७२ ॥

अत्रैव तुच्छेति महाधृतेरित्यनयोः पर्यायेण युगेपेद्वानुपादानेऽन्यत् भेदत्रयम् । एवमन्येष्वपि द्रष्टव्यम् । अत्र इवशब्दस्य सद्भावाच्छाब्द-मौपम्यम् ।

असिमात्रसहायोगपि प्रभूतारिपराभवे ।

नैवान्यतुच्छजनवत् सगर्वोऽयं महाधृतिः ॥ ७३ ॥

अत्र तुल्यार्थे वतिरित्यार्थमौपम्यम् ।

इयं सुनयना दासीकृततामरसाश्रिया ।

आननेनाकलङ्केन जयतीन्दुं कलङ्किनम् ॥ ७४ ॥

also when the similitude is suggested. Thus in all twelve (varieties are possible) And these varieties can be with paranomasia (as without it) And thus there are twenty-four subdivisions in all.

Now instances (are cited) in order

This greatly valorous king has no pride like some other ordinary person, even when he defeats many enemies, with his sword as his only aid 72

Just in the above instance, if we drop the words 'tuccha' and 'mahādhṛteḥ' alternately or simultaneously, we get the other three varieties. In other instances also this (possibility) should be seen. Here the similitude is directly conveyed on account of the presence of the word 'iva'

This highly courageous king is not elated with pride like some mean person, though he defeats many enemies with the help of only his sword 73

Here 'vat' being in the sense of 'tulya', the similitude is indirectly conveyed

This beautiful-eyed (girl) conquers the spotted moon with her spotless face which has subjugated the beauty of lotus 74

अत्रेवादि-तुल्यादि-पदविरह आक्षिप्तैवोपमा ।

जितेन्द्रियतया सम्यग्विद्यावृद्धनिषेविणः ।

अतिगाढगुणस्यास्य नाब्जवद् भङ्गुरा गुणाः ॥ ७५ ॥

अत्रेवार्थे वतिः, गुणशब्दः श्लिष्टः, शाब्दमौपम्यम् ।

अखण्डमण्डलः श्रीमान् पश्यैष पृथिवीपतिः ।

न निशाकैर्वज्जातु कलावैकल्यमागतः ॥ ७६ ॥

अत्र तुल्यार्थे वतिः, कलाशब्दः श्लिष्टः, आर्थमौपम्यम् ।

मालाप्रतिवस्तूपमावत् मालाव्यतिरेकोऽपि संभवति । तस्यापि भेदा एवमूह्याः । दिङ्मात्रं चोदाह्रियते । यथा—

हरवन्न विषमदृष्टिर्हरिवन्न विभो विधूतविततवृषः ।

Here in the absence of any words like 'iva' and the like or 'tulya' and the like, the Simile is suggested only.

The virtues of this (king), who being possessed of sense-control, serves well the learned and who has very deeply-rooted virtues, are not fragile like (the fibres) of a lotus. 75

Here 'vat' is in the sense of 'iva'; the word 'guṇa' is paronomastic, and the similitude is directly conveyed.

See, this glorious lord of earth is possessed of a full circle (of feudatories), he does not suffer from 'kalāvaikalya' (deficiency in arts) like the moon (suffering from deficiency in digits) 76

Here 'vat' is in the sense of 'tulya' the word 'kalā' is paronomastic, and the similitude is indirectly conveyed.

A Garland of Special Excellences is also possible like a Garland-comparison. Its varieties also can be similarly understood. Here is demonstrated only just a direction (i. e. stray samples) (thereof) For example :

O king, you are never partial in outlook like Hara who has an odd number of eyes; you never set aside the all-extending Bull (Dharma) like Hari who destroyed the big bull-demon; and you never trouble the earth by extremely unbearable taxes



रविवन्न चातिदुःसहकरतापितभूः कदाचिदसि ॥७७॥

अत्र तुल्यार्थे वतिः, विषमादयश्च शब्दाः श्लिष्टाः, आर्थमौपम्यम् ।

नित्योदितप्रतापेन त्रियामामीलितप्रभुः ।

भास्वतानेन भूपेन भास्वानेष विनिर्जितः ॥७८॥

अत्र ह्याक्षितैवोपमा । भास्वतोति श्लिष्टः । यथा वा—

स्वच्छात्मतागुणसम्लसितेन्दुबिम्बं

विम्बप्रभाधरमकृत्रिमहृद्यगन्धम् ।

यूनामतीव पिवतां रजनीषु यत्र

तृष्णां जहार मधु नाननमङ्गनानाम् ॥७९॥

अत्रेवादीनां तुल्यादीनां च पदानामभावेऽपि श्लिष्टविशेषणैरेवाक्षि-

like the Sun, heating the earth by extremely unbearable rays.

77

Here 'vat' is in the sense of 'ulya', the words 'visama' and others are paranomastic, and the similitude is indirectly conveyed

By this lustrous king, whose valour is ever-shining, is conquered this sun, whose lustre is contracted during night 78

Here the simile is suggested only. The word 'bhāsvatā' is paranomastic. Or (such an instance can be) as in the following —

Where, in case of young men drinking profusely during nights, it was wine which quenched their thirst,—(wine) which reflected the orb of the moon through its quality of clarity, which had the lustre of a bumba-fruit, and which had a natural and charming fragrance; and not the face of ladies, which reflected the orb of the moon through its lustrousness, which had bumba-like lower lip and which possessed a natural and charming fragrance.

79

Here in spite of the absense of any words like 'iva' and the like or 'tulya' and the like, a suggested upamā is understood through paronomastic adjectives. Such other varieties

सोपमा प्रतीयते । एवंजातीयकाः श्लोकोक्तियोग्यस्य पदस्य पृथगुपा-  
दानेऽन्येऽपि भेदाः संभवन्ति । तेष्वपि अन्येव दिशा द्रष्टव्याः ।

(१९) आक्षेप

निषेधो वक्तुमिष्टस्य यो विशेषाभिधित्तया ॥ २० ॥

वक्ष्यमाणोक्तविषयः स आक्षेपो द्विधा मतः ।

*can not subordinate*

विवक्षितस्य प्राकरणिकत्वादनुसर्जनार्थस्य अशक्यवक्तव्यत्व-  
मतिप्रसिद्धत्वं वा विशेषं वक्तुं निषेधो, निषेध इव, यः स वक्ष्यमाण-  
विषय उक्तविषयश्चेति द्विधा आक्षेपः । क्रमेणोदाहरणम्—

ए एहि किंपि कीएवि कएण जिक्खि भणामि अलमह वा ।

अविआरिअकज्जारम्भआरणी मरउ ण भणिस्सम् ॥ ८० ॥

[ ए एहि किमपि कस्या अपि कृते निष्कृप भणामि अलमथ वा ।

अविचारितकार्यारम्भकारिणी म्रियतां न भणिष्यामि । ]

also are possible where words capable of being used paronom-  
astically are used separately These also should be understood  
in the same way.

*When something which is desired to be said is halted, with  
a desire to convey some special meaning that is Paralipsis.  
And it is two-fold (i) referring to (a halting of) something  
intended to be said and (ii) referring to (a halting of)  
something already said*

20-21 ab

That is Paralipsis. which is a halting, amounting to an  
apparent halting only, of a thing desired to be said, which  
being relevant should not be subordinated, with a view to  
convey its being beyond description or its being too well-known.  
And this Paralipsis is twofold concerning something desired  
to be said and concerning something already said. (Now)  
instances (are given) in order:

O come, I shall speak something on behalf of some lady,  
O cruel one. Or enough of it May she who commenced an  
undertaking thoughtlessly, die. I would not say anything. 80

ज्योत्स्ना मौक्तिकदाम चन्दनरसः, शीतांशुकान्तद्रवः  
कर्पूरं, कदली, मृणालवलयान्यम्भोजिनीपल्लवाः ।  
अन्तर्मानसमास्त्वया प्रभवता तस्याः स्फुलिङ्गोत्कर-  
व्यापाराय भवन्ति हन्त किमनेनोक्तेन न ब्रूमहे ॥ ८१ ॥

(२०) विभावना

क्रियायाः प्रतिषेधेऽपि फलव्यक्तिविभावना ॥ २१ ॥

हेतुरूपक्रियायाः निषेधेऽपि तत्फलप्रकाशनं विभावना । यथा—

कुसुमितलताभिरहुताप्यधत्त रुजमलिकुलैरदृष्टापि ।

परिवर्तते स्म नलिनीलहरीभिरलोलिताप्यघूर्णत सा ॥ ८२ ॥

(२१) विशेषोक्तिः.

विशेषोक्तिरखण्डेषु कारणेषु फलावचः ।

मिलितेष्वपि कारणेषु कार्यस्याकथनं विशेषोक्तिः । अनुक्तनिमित्ता

With you waxing strong in her mind, ah, ( all things like )  
moonlight, a pearl-necklace, sandal-paste, the oozing of moon  
stones, camphor, plaintain-trees, coils of lotus-fibers, and lotus-  
leaves act like a heap of sparks Alas, what is the use of  
saying this We rather would not speak (about this). 81

*When there is a manifestation of fruit even with the denial  
of action ( i e cause ) that constitutes Peculiar Causation 21*

When an action which is of the nature of a cause is denied  
and still its effect is manifested, that is Peculiar Causation. For  
example

Though not struck by creepers in bloom, she was pained;  
though not stung by hosts of bees, she turned aside, and though  
not swayed by the waves of a lotus pond, she rolled about 82

*That is Peculiar Assertion when a result is stated to be non-  
existent, ( even ) when all causes ( thereof ) are intact ( and  
operative )*

When all the causes ( of a particular effect ) are all  
together present and the effect is not stated ( to arise from  
them ) that is Peculiar Assertion It is ( threefold ) ( 1 ) when  
the cause ( for this phenomenon ) is not stated ( 11 ) when that

उक्तनिमित्ता, अचिन्त्यनिमित्ता च । क्रमेणोदाहरणम्—

निद्रानिवृत्ताबुद्धिते द्युरग्ने सखीजने द्वारपदं पराते ।

श्लथीकृताश्लेषरसे भुजंगे चचाल नालिङ्गनतोऽङ्गना सा ॥ ८३ ॥

कर्पूर इव दग्धोऽपि शक्तिमान् यो जने जने ।

नमोऽस्त्ववार्यवीर्याय तस्मै मकरकेतवे ॥ ८४ ॥

स एकस्त्रीणि जयति जगन्ति कुसुमायुधः ।

हरतामि तनुं यस्य गंभुना न हृतं बलम् ॥ ८५ ॥

(२२) यथासख्यम्

यथासंख्यं क्रमेणैव कनिकाणां समन्वयः ॥ २२ ॥

यथा—

एकस्त्रिधा वससि चेतसि चित्रमत्र

देव द्विषां च विदुषां च मृगीदृशां च ।

तापं च संमदरसं च रतिं च पुष्पन

शौर्योष्मणा च विनयेन च लीलया च ॥ ८६ ॥

cause is stated and (iii) when that cause is unthinkable (i e. incomprehensible) Instances in order

When sleep had ended, the sun had risen, the lady-friends had come to the door region, and when the paramour had lost the intensity of embrace, that lady (still) did not move out from embrace 83

Salutations to that shark-bannered (cupid) of invincible valour, who, though burnt like camphor, is powerful in case of each and every person 84

The one flowery-arrowed god conquers the three worlds— (the god in whose case) strength was not robbed by S'ambhu, who robbed his form 85

*Respective Order is a correlation of some things having a specific order with a similar order (existing in another set of things)* 22

As for example in

It is wonderful indeed, O lord, that you, though one, reside in a triple way in the hearts of enemies, wise men and ladies, arousing (respectively) their agitation, delight and love, through (respectively) heat of valour, modesty and grace 86

(२३) अर्थान्तरन्यासः.

सामान्यं वा विशेषो वा तदन्येन समर्थ्यते ।

यत्र सोऽर्थान्तरन्यासः साधर्म्येणेतरेण वा ॥ २३ ॥

साधर्म्येण वैधर्म्येण वा सामान्यं विशेषेण यत् समर्थ्यते, विशेषो वा सामान्येन, सोऽर्थान्तरन्यासः । क्रमेणोदाहरणम्—

निजदोषावृतमनसामतिसुन्दरमेव भाति विपरीतम् ।

पश्यति पित्तोपहतः शशिशुभ्रं शङ्खमपि पीतम् ॥ ८७ ॥

सुसितवसनालंकारायां कदाचन कौमुदी—

महसि सुदृशि स्वैरं यान्त्यां गतोऽस्तमभूद् विधुः ।

तदनु भवतः कीर्तिः केनाप्यगीयत, येन सा

प्रियगृहमगान्मुक्ताशङ्का, क्व नासि शुभप्रदः ॥ ८८ ॥

गुणानामेव दौरात्म्याद् धुरि धुर्यो नियुज्यते ।

*That is Corroboration wherein a general statement or a particular statement is supported by its counterpart It can be based on similarity or dissimilarity.* 23

When a general statement is supported by a particular statement through similarity or dissimilarity, or when a particular statement is (likewise) supported by a general statement, then we get Corroboration (Now) instances in order ,

In case of persons whose minds are clouded by some personal defects, even the most beautiful things appear otherwise. A person, suffering from bile, sees even the moon-white conch to be yellow. 87

Once when a beautiful-eyed lady, donning very white garments and ornaments, was going at ease in the light of moon-light, the moon (suddenly) set Just then your fame was sung by some one, so that she reached the abode of her lover without any fear Where indeed are you not bestower of bliss? 88

It is due to the wickedness of virtues (or qualities) that a trained bull is yoked to the yoke A strong untrained bull,

असंजाताकिणस्कन्धः सुखं स्वपिति गौर्गलिः ॥ ८९ ॥

अहो हि मे बह्वपराद्धमायुषा यदप्रियं वाच्यमिदं मयेदृशम् ।  
त एव धन्याः सुहृदः पराभवं जगत्यदृष्ट्वैव हि ये क्षयं गताः ॥ ९० ॥

(२४) विरोधः

विरोधः सोऽविरोधेऽपि विरुद्धत्वेन यद् वचः ।

वस्तुवृत्तेनाविरोधेऽपि विरुद्धयोरिव यदभिधानं स विरोधः ।

जातिश्चतुर्भिर्जात्याद्यैर्विरुद्धा स्याद् गुणस्त्रिभिः ॥ २४ ॥

क्रिया द्वाभ्यामथ द्रव्यं द्रव्येणैवेति ते दश ।

क्रमेणोदाहरणम्—

अभिनवनलिनीकिसलयमृणालवल्यादि द्रवदहनराशिः ।

without a scar on its neck, sleeps at ease.

89

My life is indeed very much at fault, that it has fallen to my lot to peak these unpalatable words. Blessed indeed are these, who perish before seeing the defeat of their friends in this world

90

*And that is Contradiction, which is a statement about opposing nature ( of two things ) when there is ( really ) no contradiction at all ( between them ).*

That is contradiction where there is a statement of two things as opposed ( mutually ) when, as a matter of fact, there is no contradiction ( between them )

*A generality can be opposed to four viz. generality and others, a quality can be opposed to three, an action to two; and a proper name to a proper name only. Thus in all there are ten ( subvarieties of contradiction ).* 24 cd-25ab

Now instances in order .

O blessed one, when in case of this fawn-eyed lady there is a bolt from the blue in the form of separation from you,

सुभग कुरङ्गदृशोऽस्या विधिवशतस्त्वद्वियोगपविपाते ॥ ९१ ॥

गिरयोऽप्यनुक्षतियुजो मरुदप्यचलोऽप्यधयोऽप्यगम्भीराः ।

विश्वंभराऽप्यतिलघुर्नरनाथ तवान्तिकं नियतम् ॥ ९२ ॥

येषां कण्ठपरिग्रहप्रणयितां संप्राप्य धाराधर-

स्तीक्ष्णः सोऽप्यनुरज्यते च कमपि रनेहं पराशोति च ।

तेषां संगरसङ्गसक्तमनसां राज्ञां त्वया भूपते

पांसूनां पटलैः प्रसन्धनविधिर्निर्वर्त्यते कौतुकम् ॥ ९३ ॥

सृजति च जगदिदमवाति च संहरति च हेलयैव यो नियतम् ।

अवसरवशतः शफरो जनार्दनः सोऽपि चित्रामिदम् ॥ ९४ ॥

सततं मुसलास्तुता बहुतरगृहकर्मघटनया नृपते ।

द्विजपत्नीनां काठिनाः सति भवति कराः सरोजकुसुमाराः ॥ ९५ ॥

through power of fate, then fresh lotus-leaves and coils of lotus-fibres and the the like become a heap of forest-fire. 91

O lord of men, in your presence, even the mountains become dwarfed, even the wind becomes motionless, even the oceans become shallow (lit non-deep) and even the earth becomes vey small 92

It is indeed a wonder that, O king, by you is effected the act of decoration, with heaps of dust, of those kings, whose minds are attached to battle (with you) and obtaining a loving embrace round whose neck your sharp sword also gets affectionate (pun becomes red with blood) and attains an - indescribable love (pun greasiness) 93

It is indeed a wonder that Janārdana even, who creates, protects and withdraws this world effortlessly, becomes a fish when occasion demands 94

The hands of wives of Brāhmanas which are always busy with the pestle and which become hard while performing varied household chores become as delicate as lotuses, when you are there (as a liberal donor) 95

पेशलमपि खलवचनं दहतितरां मानसं सतत्त्वविदाम् ।  
 परुषमपि सुजनवाक्यं मलयज्जरसवत् प्रमोदयति ॥ ९६ ॥  
 क्रौञ्चाद्रिरुद्धामदृषद्दृष्टोऽसौ यन्मार्गणानर्गलशातपाते ।  
 अभून्नवाम्भोजदलाभिजातः स भार्गवः सत्यमपूर्वसर्गः ॥ ९७ ॥  
 परिच्छेदातीतः सकलवचनानामविषयः  
 पुनर्जन्मन्यस्मिन्ननुभवपथं यो न गतवान् ।  
 विवेकप्रध्वंसादुपचितमहामोहगहनो  
 विकारः कोऽप्यन्तर्जडयति च तापं च कुरुते ॥ ९८ ॥  
 अयं वारामेको निलय इति रत्नाकर इति  
 श्रितोऽस्माभिस्तृष्णातरलितमनोभिर्जलनिधिः ।  
 क एवं जानीते निजकरपुटीकोटरगतं  
 क्षणादेनं ताम्यत्तिमिमकरमापास्यति मुनिः ॥ ९९ ॥

The words of the wicked, though sweet, greatly afflict the mind of the knowers of truth. ( While ) words of good men, even if harsh, delight ( it ) like sandle juice 96

The son of Bhrgu is indeed an extraordinary creation, in as much as, at the unimpeded sharp fall of his arrows, the Krauñca mountain, hard due to huge rocks, became as soft as a petal of a fresh lotus. 97

Some indescribable emotion, within, soothes and also agitates ( me ) ( an emotion ) which is beyond definition, which is beyond all words, which again has never been experienced in this life and which is impenetrable due to great infatuation caused by a complete destruction of discrimination 98

The ocean was resorted to by us, with our minds overpowered by thirst, thinking ' this is the one reservoir of water, this is a mine of jewels ' Who would know that the sage ( Agastya ) would drink off this ( ocean ) in a moment, putting it in the hollow of his palms, and causing distress to fish and alligators therein 99



समदमत्तङ्गजमदजलनिस्यन्दतरङ्गिणीपरिष्वङ्गात् ।  
क्षितितिलक त्वयि तटजुषि शंकरचूडापगापि कालिन्दी ॥१००॥

(२५) स्वभावोक्ति

स्वभावोक्तिस्तु डिम्भादेः स्वक्रियारूपवर्णनम् ॥ २५ ॥

स्वयोस्तदेकाश्रययोः । रूपं वर्णः संस्थानं च । उदाहरणम्—

पश्चादङ्घ्री प्रसार्य त्रिकनतिविततं द्राघयित्वाङ्गमुच्चै-  
रासञ्ज्याभुन्नकण्ठो मुखमुरसि सदां धूलिधूम्रां विधूय ।  
घासग्रासाभिलाषादनवरतचलत्प्रोथतुण्डस्तुरङ्गो  
मन्दं शब्दायमानो विलिखति शयनादुत्थितः क्षमां खुरेण ॥१०१॥

(२६) व्याजस्तुति.

व्याजस्तुतिर्मुखे निन्दा स्तुतिर्वा रूढिरन्यथा ।

O crest-jewel of the earth, when you are on the banks, the river Gangā becomes Yamunā, on account of its mixing with a river of the flow of ichor of intoxicated elephants (in your army). 100

*Natural Description is the (graphic) description of the peculiar action or appearance of a child and the like.* 25

'Of its own' means residing only in that particular thing. The 'form' means appearance (lit colour) and stature (or figure). An instance

Having stretched the (hinder) legs behind, having elongated the body fully (uccaṭh) with the spine bent and extended, having placed the mouth against the chest with a bend of the neck and having shaken the mane dusky with dust, the horse rising from its sleep and with its face having the nostril continuously throbbing through a desire for fodder, is scratching the earth by its hoof, neighing gently. 101

*Artful Praise consists of outward censure or praise with the real intention (rūdhīh) being the opposite thereof*

व्याजेन व्याजरूपा वा स्तुतिः । क्रमेणोदाहरणम्—  
 हित्वा त्वामुपरोध्वन्ध्यमनसां मन्ये न मौलिः परो  
 लज्जावर्जनमन्तरेण न रमामन्यत्र संदृश्यते ।  
 यस्त्यागं तनुतेतरां मुखशतैरेत्याश्रितायाः श्रियः  
 प्राप्य त्यागकृतावमाननमपि त्वद्येव यस्याः स्थितिः ॥ १०२ ॥  
 हे हेलाजितबोधिसत्त्व वचसां किं विस्तरैस्तोयधे  
 नास्ति त्वत्सदृशः परः परहिताधाने गृहीतव्रतः ।  
 तृष्यत्पान्थजनोपकारघटनावैमुख्यलब्धायशो-  
 भारप्रोद्धहने करोषि कृपया साहायकं यन्मरोः ॥ १०३ ॥

(२७) सहोक्ति

सा सहोक्तिः सहार्थस्य बलादेकं द्विवाचकम् ॥ २६ ॥

( Artful Praise is ) either praise in disguise ( of an apparent censure ) or a praise which is a hoax ( i. e. really censure ). Instances in order—

I think there is no greater leader of persons unmindful to devotion than yourself, and abandonment of shame is not seen anywhere except in Ramā ( goddess of wealth ), in as much as you repeatedly abandon S'ri ( wealth ) coming to you through a hundred ways and she also persists in remaining with you, even after experiencing the insult done by ( repeated ) abandonment. 102

O ocean, who have easily conquered Bodhisattva, why waste many words ? ( Suffice to say that ) there is none like you, who has taken a vow of doing good to others. For out of pity, you help the desert-land in shouldering the burden of infamy obtained by its averseness in obliging thirsty travellers. 103

*That is Speech with ' With ' where one word through the force of a word meaning ' with ' ( saha ), becomes expressive of two ( senses )* 26

१ ' व्याजरूपा व्याजेन वा ' इति प्रायः सर्वेषु मृदितपुस्तकेषु पाठः ।

एकार्थाभिधायकमपि सहार्थबलात् यत् उभयस्यावगमकं सा स-  
होक्तिः । यथा—

सह दिअहणिसाहिं दीहरा सासदण्डा  
सह मणिवलयेहिं वाप्पधारा गलन्ति ।  
तुह सुहअ विओए तीअ उद्विग्गिरीए  
सह अ तणुलदाए दुब्बला जीविदासा ॥ १०४ ॥

[सह दिवसनिशाभिर्दीर्घाः श्वासदण्डाः

सह मणिवलयैर्वाष्पधारा गलन्ति ।

तव सुभग वियोगे तस्या उद्विग्नायाः

सह च तनुलतया दुर्बला जीविताशा । ]

श्वासदण्डादिगतं दीर्घत्वादि शाब्दम्, दिवसनिशादिगतं तु सहा-  
र्थसामर्थ्यात् प्रतिपद्यते ।

(२८) विनोक्ति

विनोक्तिः सा विनान्येन यत्रान्यः सन्न नेतरः ।

क्वचिदशोभनः, क्वचिच्छोभनः । क्रमेणोदाहरणम्—

When (a word), though expressive of one sense, becomes expressive of two (senses) by the power of meaning of 'with', then we get Speech with 'With'. As for example .

When, O blessed one, she becomes disconsolate through your separation, her protracted sighs become long with days and nights, streams of tears fall down along with her jewelled bracelets and hope for life becomes weak with her creeper-like form.

104

Here the length and the like, found in protracted sighs and the like is directly expressed; while (length and the like) as found in days and nights and the like is understood through the power of the meaning of 'with'

*That is speech with 'Without' where one thing is not good or is not bad, in the absence of some other thing*

At places (a thing is) not good (in the absence of another), at places (a thing is) good (in the absence of another).  
instances in order .

अरुचिर्निशया विना शशी शशिना सापि विना महत् तमः ।  
 उभयेन विना मनोभवस्फुरितं नैव चकास्ति कामिनोः ॥ १०५ ॥  
 मृगलोचनया विना विचित्रव्यवहारप्रतिभाप्रभाप्रगल्भः ।  
 अमृतद्युतिसुन्दराशयोऽयं सुहृदा तेन विना नरेन्द्रसूनुः ॥ १०६ ॥

(२९) परिवृत्तिः

परिवृत्तिर्विनिमयो योऽर्थानां स्यात् समासमैः ॥ २७ ॥

परिवृत्तिरलंकारः । उदाहरणम्—

लतानामेतासामुदितकुसुमानां मरुदयं  
 मतं लास्यं दत्त्वा श्रयति भृशमामोदमसमम् ।  
 लतास्त्वध्वन्यानामहह दृशमादाय सहसा  
 ददत्याधिव्याधिभ्रामिरुदितमोहव्यतिकरम् ॥ १०७ ॥

अत्र प्रथमेऽर्धे समेन समस्य, द्वितीये उत्तमेन न्यूनस्य ।

The moon is non-beautiful without the night; and the night too is just pitchy darkness without the moon. And in the absence of both these (viz moon and night) the activity of Cupid in a pair of loving persons does not shine at all. 105

This prince is prominent with the lustre of his genius in varied spheres of activities, in the absense of the fawn-eyed one; and he is possessed of a moon-like mind (disposition) in the absence of that friend. 106

*Barter is exchange of things for equals and unequals.* 27

'Barter' (in the above definition) is (the name of) the figure of speech. For example -

Giving a charming dance to these creepers blooming with flowers, this wind takes profusely (their) matchless fragrance. But these creepers, alas, having taken in (=attracted) the eyes (=attention) of travellers, give to them a mixture of mental worry, disease, delusion, weeping and swoon. 107

Here, in the first half (there is an exchange) of an equal with an equal, and in the second (there is an exchange of) an inferior with a superior.

नानाविधप्रहरणैर्नृप संप्रहारे  
 स्वीकृत्य दारुणनिनादवतः प्रहारान् ।  
 दृष्टारिवारिविसरेण वसुंधरेयं  
 निर्विप्रलम्भपरिरम्भविधिर्वितीर्णा ॥ १०८ ॥

अत्र न्यूनेनोत्तमस्य ।

(३०) भाविकम्

प्रत्यक्षा इव यद् भावाः क्रियन्ते भूतभाविनः ।

तद् भाविकम्

भूताश्च भाविनश्चेति द्वन्द्वः । भावः कवेरभिप्रायोऽत्रास्तीति भावि-  
 कम् । उदाहरणम्—

आसीदञ्जनमत्रोति पश्यामि तव लोचने ।

भाविभूषणसंभारां साक्षात्कुर्वे तवाकृतिम् ॥ १०९ ॥

अत्र आद्ये भूतस्य, द्वितीये भाविनो दर्शनम् ।

(३१) काव्यलिङ्गम्

काव्यलिङ्गं हेतोर्वाक्यपदार्थता ॥ २८ ॥

O King, having accepted, in battle loud resounding blows with varied weapons (from you), this earth was given (to you) for an unseparable embrace, by the host of proud enemy-warriors 108

Herein, there is an exchange of a superior with an inferior.

*When things of the past or future are as though made directly visible that is Vision.*

The words 'bhūtāh' and 'bhāvinah' form a dvanda compound (viz bhūtabhāvinah) The figure 'Bhāvika' is so called because therein we see the bhāva i. e poet's intention. An instance.

I see your eyes (visualising) how collyrium used to be therein And so also visualise your figure with a paraphernalia of ornaments (that you are destined to wear in future) 101

Herein in the first (half) there was a visualisation of the past and in the second (half) of the future.

*Poet's cause is expression or (poetical) cause through the import of a sentence or a word* 28

वाक्यार्थता यथा—

वपुःप्रादुर्भावादनुमितमिदं जन्मानि पुरा  
पुरारे न प्रायः क्वचिदपि भवन्तं प्रणतवान् ।  
नमन्मुक्तः संप्रत्यहमतनुरग्रेऽप्यनतिभाक्  
महेश क्षन्तव्यं तदिदमपराधद्वयमपि ॥ ११० ॥

अनेकपदार्थता यथा—

प्रणयिसखीसलीलपरिहासरसाधिगतैः  
ललितशिरीषपुष्पहननैरपि ताम्यति यत् ।  
वपुषि वधाय तत्र तव शस्त्रमुपक्षिपतः  
पततु शिरस्यकाण्डयमदण्ड इवैष भुजः ॥ १११ ॥

एकपदार्थता यथा—

भस्मोद्धूलन भद्रमस्तु भवते रुद्राक्षमाले शुभं  
हा सोपानवरम्परां गिरिसुताकान्तालयालंकृतिम्

( The Poetic Cause ) being the import of a sentence is ( illustrated ) in the following —

From the attainment of a body ( in this birth ), it is inferred by me that in previous births I probably have never saluted you, O enemy of cities ( i e. Śiva ). And saluting you now I would be released ( forthwith ) and so bodiless and as such in future also I shall not be able to salute you. O lord Mahes'a, please pardon me for both these faults of mine. 110

( The Poetic Cause ) being the purport of several words is ( illustrated ) in the following —

May this arm ( of mine ) fall, like a suddenly-descending rod of Yama, on the head of you, who are hurling your weapon for killing, at that form, which is afflicted even by gentle blows of Ś'rīṣa, flowers, which are jocularly given lightly by loving friends. 111

( The Poetic Cause ) being the meaning of one word is ( illustrated ) in the following —

O smearing with ashes, may you fare well; O rosary, may bliss be yours; alas for the flight of steps adorning the temple of the lord of Pārvaṭī Today we are being placed in a gater

अद्याराधनतोषितेन विभुना युष्मत्सपर्यासुखा-  
लोकोच्छेदिनि मोक्षनामानि महामोहे निर्धायामहे ॥११२॥

एषु अपराधद्वये पूर्वापरजन्मनोरनमनम्, भुजपाते शस्त्रोपक्षेपः,  
महामोहे सुखालोकोच्छेदित्वं च यथाक्रममुक्तरूपो हेतुः ।

(३२) पर्यायोक्तम्

पर्यायोक्तं विना वाच्यवाचकत्वेन यद् वचः ।

वाच्यवाचकभावव्यतिरिक्तेनावगमनव्यापारेण यत् प्रतिपादनम्,  
तत् पर्यायेण भङ्गचन्तरेण कथनात् पर्यायोक्तम् । उदाहरणम्—

यं प्रेक्ष्य चिररूढापि निवासप्रीतिरुज्झिता ।

मदेनैरावणमुखे मानेन हृदये हरेः ॥११३॥

coma, named moksa (salvation), which removes the light in the form of the pleasure of serving you, by the Lord, who has been pleased by (my) propitiation. II2

In the above (three) instances, the (poetic) cause as described above, is respectively (represented by) (i) the non-salutation in the prior or posterior births being the cause of the two faults (ii) the hurling of weapon being the cause for the fall of hand and (iii) the characteristic of removing the light of pleasure being the cause for the great swoon.

*Periphrasis (or Circumlocution) is a statement (of some fact) without a relation of the expressed and expresser (between that fact and the words conveying it)*

When something is conveyed by the process of suggestion, which is different from the relation of the expressed and the expresser, that is called 'Paryāyokta' (Pariphrasis), because it is a statement indirectly i. e. by a different mode of speech (than expression). For example :

On seeing whom, a long-standing love of residence was abandoned by ichor for the face of Airāvaṇa and by pride for the heart of Indra.

अत्र 'पेरावणशक्रौ मदमानमुक्तौ जातौ' इति व्यङ्ग्यमपि शब्देनोच्यते । तेन यदेवोच्यते तदेव व्यङ्ग्यम् । यथा तु व्यङ्ग्यं न तथोच्यते । यथा गवि शुक्ले चलति दृष्टे 'गौः शुक्लश्चलति' इति विकल्पः । यदेव दृष्टं तदेव विकल्पयति, न तु यथा दृष्टं तथा । यतोऽभिन्नासंसृष्टत्वेन दृष्टं भेदसंसर्गाभ्यां विकल्पयति ।

(३३) उदात्तम्

उदात्तं वस्तुनः संपत्, महतां चोपलक्षणम् ॥ २९ ॥

संपत् समृद्धियोगः । यथा—

मुक्ताः केलिविसूत्रहारगलिताः संमार्जनीभिर्हृताः

प्रातः प्राङ्गणसीमनि मन्थरचलद्वालाङ्घ्रिलाक्षारुणाः ।

दूराद् दाडिमबीजशङ्कितधियः कर्षन्ति केलीशुकाः

यद् विद्वद्भवनेषु भोजनृपतेस्तत् त्यागलीलायितम् ॥ ११४ ॥

Here, the meaning 'Airāvaṇa and Indra became respectively free from ichor and pride,' though suggested, is (as good as) expressed by words. So what is expressed is the same as what is suggested. But it is not expressed in the exact form as it is suggested. Just as, for example, when one sees a moving, white bull, one gets a determinate cognition (vikalpaḥ) in the form of : 'A white bull moves'. This cognition conveys specifically what is seen, but not exactly as it is seen (in the first moment) For what was cognised as non-distinct and non-connected, is characterised by distinction and connection.

*The Exalted is prosperity of a thing, and a subordination of the great,* 29

'Prosperity' means 'possession of abundance'. e. g.

That was the natural charity of King Bhoja, that in the abodes of the learned (of his court) the sport-parrots pecked at, (coming) from a distance, the pearls, which fell down as necklaces snapped during sports, which were collected with broom in the morning at a corner of the courtyard, and which were reddish due to red lac dye from the feet of young girls who moved about, suspecting (these pearls) to be seeds of pomegranates.



उपलक्षणमङ्गभाव अथादुपलक्षणीयेऽर्थे । उदाहरणम्—

तदिदमरण्यं यस्मिन् दशरथवचनानुपालनव्यसनी ।

निवसन् बाहुसहायश्चकार रक्षःक्षयं रामः ॥ ११५ ॥

न चात्र वीरो रसः, तस्येहाङ्गत्वात् ।

(३४) समुच्चय

तत्सिद्धिहेतावेकस्मिन् यत्रान्यत् तत्करं भवेत् ।

समुच्चयोऽसौ

तस्य प्रस्तुतस्य कार्यस्य एकस्मिन् साधके स्थिते साधकान्तराणि  
यत्र संभवन्ति, स समुच्चयः । उदाहरणम्—

दुर्वाराः स्मरमार्गणाः प्रियतमो दुरे मनोऽत्युत्सुकं

गाढं प्रेम नवं वयोऽतिकठिनाः प्राणाः कुलं निर्मलम् ।

Subordination means, subservience, of course to some principal object ( upalaksaniya artha ). As for example

This is that forest, wherein, Rāma effected destruction of demons, while dwelling there, aided by his arms only, being keen to carry out the words of Das'aratha

Here there is no heroic sentiment ( as the principal one ), because it is subordinate here

*That is Conjunction, wherein, while already one thing leading to the realisation of some ( particular ) thing is there, there is present some (ther thing also ( which would lead to the some result )*

When any particular effect, which is under description, has already one means existing, of attaining it, and yet other means ( of attaing that very effect ) are manifesting themselves, then we get Conjunction. An example ( can be the following ) --

The arrows of Cupid are difficult to ward off; that lover is away, the mind is extremely lovesick; the love is deep, the age is young, life is very hard (to bear); the family is spotless; womans' nature is opposed to courage; the time is a friend

स्त्रीत्वं धैर्यविरोधि मन्मथसुहृत्कालः कृतान्तोऽक्षमो

नो सख्यश्चतुराः कथं नु विरहः सोढव्य इत्थं शठः ॥ ११६ ॥

अत्र विरहासहत्वं स्मरमार्गणा एव कुर्वन्ति, तदुपरि प्रियतमदुर-  
स्थित्यादि उपात्तम् ।

एष एव समुच्चयः सद्योगेऽसद्योगे सदसद्योगे च पर्यवस्यतीति न  
पृथक् लक्ष्यते । तथाहि—

कुलममलिनं भद्रा मूर्तिर्मतिः श्रुतशालिनी

भुजबलमलं स्फीता लक्ष्मीः प्रभुत्वमखण्डितम् ।

प्रकृतिसुभगा ह्येते भावा अमीभिरयं जनो

व्रजाति सुतरां दर्प राजंस्त एव तवाङ्कुशाः ॥ ११७ ॥

अत्र सतां योगः । उक्तोदाहरणे त्वसतां योगः ।

शशी दिवसधूसरो गलितयौवना कामिनी

सरो विगतवारिजं मुखमनक्षरं स्वाकृतेः ।

of Cupid, death is unable (to remove my agonies by taking life away), the friends are not clever; how indeed can such a wicked separation be endured ?

116

Here the arrows of Cupid themselves bring about an unbearableness of the separation. And to add to that there arise (other circumstances like) the presence of the lover at a distance and the like

This very conjunction results in a combination of good things, or of bad things, or of good things and bad things. So no different discussion is made (about these possibilities). To explain—

A spotless family, a beautiful form, an erudite intellect, abundant strength of arms, rich prosperity, unchallenged sovereignty,—all these things are naturally charming; and by these an (ordinary) person becomes extremely proud. But O king, there very things become goads to you.

117

Here there is a conjunction of good things. In the instance given (earlier) there was a conjunction of bad things.

The moon pale by daytime, a passionate lady whose youth has gone, a lake bereft of lotuses, a face of a beautiful form with no education, a master only interested in wealth,

प्रभुर्धनपरायणः सततदुर्गतः सज्जनो

वृषाङ्गणगतः खलो मनसि सप्त शल्यानि मे ॥११८॥

अत्र शशिनि धूसरे शल्ये शल्यान्तराणीति शोभनाशोभनयोगः ।

स त्वन्यो युगपद् या गुणक्रियाः ॥ ३० ॥

गुणौ च क्रिये च गुणक्रिये च गुणक्रियाः । क्रमणोदाहरणम्—

विदलितसकलारिकुलं तव बलमिदमभवदाशु विमलं च ।

प्रखलमुखानि नराधिप मलिनानि च तानि जातानि ॥११९॥

अयमेकपदे तथा वियोगः प्रियया चोपनतः सुदुःसहो मे ।

नववारिधरोदयादहोभिर्भवितव्यं च निरातपत्वरम्यैः ॥१२०॥

कलुषं च तदाहितेष्वकस्मात् सितपङ्केरुहसोदरश्चि चक्षुः ।

पतितं च महीपतीन्द्र तेषां वपुषि प्रस्फुटमापदां कटाक्षैः ॥१२१॥

‘धुनोति चासि तनुते च कीर्तिम्’—इत्यादेः, ‘कृपाणपाणिश्च भवान्

a good man always in adverse conditions and a wicked person in a king's courtyard—these seven are darts in my mind. 118

Here already pale moon being one dart, there are other darts too; and there is a conjunction of good and bad things.

*And that is another ( conjunction ) wherein there are simultaneous qualities or actions* 30

‘Actions’ ‘qualities’ and ‘actions and qualities’ are connoted by the word ‘guṇakriyāḥ’ Now instances in order .

This army of yours, which had defeated the entire enemy force, became immediately bright (flushed with victory), And the faces of the wicked, O lord of men, became dark. 119

This unbearable separation from her, my beloved, has befallen all of a sudden, and the days also would be cool and charming due to the advent of new clouds 120

Suddenly your eyes having the beauty of a white lotus became turbid towards the enemies, and O lord of kings, glances of miseries clearly fell on their bodies. 121

It should not be argued that the (figure conjunction

रणक्षितौ ससाधुवादाश्च सुराः सुरालये'-इत्यादेश्च दर्शनात्, 'व्यधि-  
करणे' इति 'एकस्मिन् देशे' इति च न वाच्यम् ।

(३५) पर्यायः

एकं क्रमेणानेकस्मिन् पर्यायः

एकं वस्तु क्रमेणानेकस्मिन् भवति क्रियते वा, स पर्यायः ।

क्रमेणोदाहरणम्—

नन्वाश्रयस्थितिरियं तव कालकूट

केनोत्तरोत्तरविशिष्टपदोपदिष्टा ।

प्रागर्णवस्य हृदये वृषलक्ष्मणोऽथ

कण्ठेऽधुना वससि वाचि पुनः खलानाम् ॥१२२॥

यथा वा—

बिम्बोष्ठ एव रागस्ते तन्वि पूर्वमदृश्यत ।

अधुना हृदयेऽप्येष मृगशावाक्षि लक्ष्यते ॥१२३॥

occurs ) with reference to 'different abodes' only or 'in one abode only', because we find instances ( of both types as in ) a passage like 'he flourishes the sword and spreads (his) fame' and a passage like 'you take your sword in your hand in the battlefield, and the gods sing encomia of praise in the heaven'

*Succession is that when one thing is serially found in many places*

( When ) one and the same thing successively occupies or is made to occupy several places, that is Succession

( Now ) instances ( are given ) in order :

O Kālakūta, by whom indeed this particular state of abode was taught to you, ( a state ) in which each subsequent abode excels the previous one? For formerly you dwelt in the heart of the ocean, then in the throat of Śiva and now you dwell in the words of the wicked.

122

Or as follows

O slender one, formerly 'rāga' (redness) was seen only in your bimba-like lip; but now, O fawn-eyed girl 'rāga' (love) is seen even in your heart.

123

रागस्य वस्तुतो भेदेऽप्येकतयाध्यवासितत्वादेकत्वमाविरुद्धम् ।

तं ताण सिरिसहोअररअणाहरणम्मि हिअअमेकरसम् ।

बिम्बाहरे पिआणं णिवेसिअं कुसुमवाणेण ॥ १२४ ॥

[ तत् तेषां श्रीसहोदररत्नाभरणे हृदयमेकरसम् ।

बिम्बाधरे प्रियाणां निवेशितं कुसुमवाणेन ॥ ]

अन्यस्ततोऽन्यथा ।

अनेकमेकस्मिन् क्रमेण भवति क्रियते वा, सोऽन्यः । क्रमेणोदाहरणम्—

मधुरिमरुचिरं वचः खलानाममृतमहो प्रथमं पृथु व्यनक्ति ।

अथ कथयति मोहहेतुमन्तर्गतमिव हालहलं विषं तदेव ॥ १२५ ॥

तद् गेहं नतभित्ति मन्दिरमिदं लब्धावकाशं दिवः

सा धेनुर्जरती नदन्ति करिणामेता घनाभा घटाः ।

Though 'rāga' in either case is actually different, it is understood (poetically) to be identical and so its identity (required for the figure) is uncontradicted.

That heart of theirs which was solely devoted to (Viṣṇu) bedecked by the jewel (Kaustubha) which is born together with Śrī (Lakṣmī), was made by Cupid to be fixed on the bi nba-like lower lip of beloveds

124

*Another Succession is the other way round*

Another type of Succession occurs when several things occupy or are made to occupy one and the same place. Instances (are given) in order

Oh, the words of the wicked, charming with sweetness, first display ample nectar. (But) later on those very words display Hālahala poison, which is the internal cause of infatuation

125

(Formerly) it was a house with bent walls, now it is a mansion which gets room from sky. (Formerly) there was an old cow, now are grunting hosts of elephants looking like clouds. (Formerly) there was the wretched sound of the

स क्षुद्रो मुसलध्वनिः कलमिदं संगीतकं योषिताम्  
आश्चर्यं दिवसैर्द्विजोऽयमियतीं भूमिं समारोपितः ॥ १२६ ॥

अत्र एकस्यैव हानोपादानयोरविवक्षितत्वात् न परिवृत्तिः ।

( ३६ ) अनुमानम्

अनुमानं तदुक्तं यत् साध्यसाधनयोर्वचः ॥ ३१ ॥

पक्षधर्मान्वयव्यतिरोक्तत्वेन त्रिरूपो हेतुः साधनम् । धर्मिणि अयोग-  
व्यवच्छेदो व्यापकस्य साध्यम् । यथा—

यत्रैता लहरीचलाचलदृशो व्यापारयन्ति भ्रवं  
यत् तत्रैव पतन्ति संततममी मर्मस्पृशो मार्गणाः ।  
तच्चक्रीकृतचापमञ्चितशरप्रेङ्खत्करः क्रोधनो  
धावत्यग्रत एव शासनधरः सत्यं सदासां स्मरः ॥ १२७ ॥

pestle, now there is sweet music of ladies Oh wonder, that  
the brahmin has been raised to such a position just in a  
few days 126

This is not Barter, because there is no intention to convey  
the giving and taking as being connected with one and the same  
object ( or one and the same person ).

*Inference is said to be that which is a statement of a conclu-  
sion and its reason* 31

A reason ( hetuh ) which has three characteristics viz,  
presence as a characteristic in the subject of inference ( pakṣa-  
dharma ), existence in a similar instance ( anvaya ) and absence  
in a dissimilar instance ( vyatireka ), is a means ( of inference ),  
And concomittanee ( ayogavyavaccheda ) of the more extensive  
with the subject of inference ( dharmin ) is the thing to be proved.  
As for example in :

Wherever these ( ladies ) having eyes extremely restless like  
waves, direct their eyebrows, there only fall continuously these  
arrows, ( of Cupid ) which touch the vitals. So it appears  
that angry Cupid always runs indeed in front of them, with his  
hand restlessly moving at the arrows placed on the bow drawn  
in a circle, ready to obey their command 127

साध्यसाधनयोः पौर्वापर्याविकल्पे न किञ्चिद् वैचित्र्यमिति न तथा दर्शितम् ।

(३७) परिकर

विशेषणैर्यत् साकूतैरुक्तः परिकरस्तु सः ।

अर्थाद्विशेष्यस्य । उदाहरणम्—

महौजसो मानधना धनार्चिता

धनुर्भूतः संयति लब्धकीर्तयः ।

न संहतास्तस्य न भेदवृत्तयः

प्रियाणि वाञ्छन्त्यसुभिः समीहितम् ॥ १२८ ॥

यद्यप्यपुष्टार्थस्य दोषताभिधानात् तन्निराकरणेन पुष्टार्थस्वीकारः कृतः, तथाप्येकनिष्ठत्वेन बहूनां विशेषणानामेवमुपन्यासे वैचित्र्यमित्यलंकारमध्ये गणितः ।

There is no strikingness in the inversion of the order of priority and posteriority of the means and end, so this type is not discussed.

*That is Significant, which consists of a description by means of significant adjectives*

Of course the description is of a thing qualified For example

( Warriors ) who are very lustrous, treasuring their pride, honoured with wealth, bow-wielders, who have won fame in battles, who are neither allied ( for selfish purpose ) nor tending towards dissension, are always desirous to achieve his ( Duryodhana's ) desired objectives, at the cost of their own lives 128

Though non-nourishment of sense is already called as a blemish ( of Poetry ) and ( thus ) nourished sense has been accepted ( as a sine qua non of poetic language ), still when many adjectives are thus ( i. e. significantly ) used in relation to one ( substantive ) they give rise to a strikingness and so this has been included in the midst of Figures of Speech

(३८) व्याजोक्ति

व्याजोक्तिश्छद्मनोद्भिन्नवस्तुरूपनिगूहनम् ॥ ३२ ॥

निगूढमपि वस्तुनो रूपं कथमपि प्रभिन्नं केनापि व्यपदेशेन यदपह्नू-  
यते, सा व्याजोक्तिः । न चैषापह्नुतिः, प्रकृताप्रकृतोभयानिष्ठस्य साम्य-  
स्येहासंभवात् । उदाहरणम्—

शैलेन्द्रप्रतिपाद्यमानगिरिजाहस्तोपगूढोल्लस-

द्रोमाश्चादिविसंखुलाखिलविधिव्यासङ्गभङ्गाकुलः ।

हा शैत्यं तुहिनाचलस्य करयोरित्यूचिवान् सस्मितं

शैलान्तःपुरमातृमण्डलगणैर्दृष्टोऽवतात् वः शिवः ॥ १२९ ॥

अत्र पुलकवेपथू सात्त्विकरूपतया प्रसृतौ शैत्यकारणतया प्रकाशित-  
त्वादपलपितस्वरूपौ व्याजोक्तिं प्रयोजयतः ।

*Speech of Pretext is a concealment under some pretext of  
the nature of something, which ( nature ) is already ( somehow )  
divulged* 32

When the nature of something which is really concealed but is somehow divulged, is ( again ) concealed under some pretext, then we get the Speech of Pretext. This ( figure ) is not concealment, because there is no possibility of a similarity between the relevant and non-relevant herein. An instance ( can be given as follows ).

May Śiva protect us, ( Śiva ) who was seen at with a smile by the wives of the mountain ( Himālaya ), the circle of Mothers and by his own followers, when he said ' Oh, the coolness of the snowny mountain ', while he was perturbed ( actually ) by the break in his attention towards the ( marital ) rituals, being overcome by horripilations and the like which arose through a close clasping of the hand of Pārvatī that was bestowed ( on him ) by the Lord of Mountains ( i e Himālaya ) 129

Here horripilation and tremor which have arisen as manifestations of internal emotion, are announced to be caused by coolness, and thus have their real nature concealed; and therefore, they give rise to Speech of Pretext.



(३९) परिसंख्या

किञ्चित् पृष्ठमपृष्ठं वा कथितं यत् प्रकल्पते ।

तादृगन्यव्यपोहाय परिसंख्या तु सा स्मृता ॥ ३३ ॥

प्रमाणान्तरावगतमपि वस्तु शब्देन प्रतिपादितं प्रयोजनान्तराभावात् सद्दशवस्त्वन्तरव्यवच्छेदाय यत् पर्यवस्यति, सा भवेत् परिसंख्या । अत्र च कथनं प्रश्नपूर्वकं तदन्यथा च परिदृष्टम् । तथा उभयत्र व्यपोह्यमानस्य प्रतीयमानता वाच्यत्वं चेति चत्वारो भेदाः ।

क्रमेणोदाहरणम्—

किमासेव्यं पुंसां सविधमनवद्यं द्युसरितः

किमेकान्ते ध्येयं चरणयुगलं कौस्तुभभृतः ।

किमाराध्यं पुण्यं किमभिलषणीयं च करुणा

यदासक्त्या चेतो निरवधिविमुक्त्यै प्रभवति ॥ १३० ॥

*When something, which is stated either asked or unasked, leads to the exclusion of something else similar to that, that is Exclusion* 33

When something is asserted by words even though it is understood by other means of knowledge, and which, therefore, leads to the exclusion of some other similar thing, in the absence of any specific purpose (for its own assertion), that would be a case of Exclusion. Here the assertion is seen to be either preceded by a question or otherwise. So also in each of these two cases, the thing to be excluded may be suggested or stated and thus there are four varieties (of the figure Exclusion).

Instances in order :

What should men resort to? The blameless precincts of the heavenly river (Gangā) What should be meditated in solitude? The pair of feet of the wielder of Kaustubha (i e. Visnu). What should be propitiated? Merit What should be longed for? Compassion. By devotion to which (i e all the entities mention in various replies) the mind is enabled to be worthy of eternal beatitude.

किं भूषणं सुदृढमत्र यशो न रत्नं  
 किं कार्यमार्यचरितं सुकृतं न दोषः ।  
 किं चक्षुरप्रतिहतं धिषणा न नेत्रं  
 जानाति कस्त्वदपरः सदसद्विवेकम् ॥ १३१ ॥  
 कौटिल्यं कचनिचये करचरणाधरदलेषु रागस्ते ।  
 काठिन्यं कुचयुगले तरलत्वं नयनयोर्वसति ॥ १३२ ॥  
 भक्तिर्भवे न विभवे व्यसनं शास्त्रे न युवतिकामास्त्रे ।  
 चिन्ता यशसि न वपुषि प्रायः परिदृश्यते महताम् ॥ १३३ ॥

(४०) कारणमाला

यथोत्तरं चेत् पूर्वस्य पूर्वस्यार्थस्य हेतुता ।

तदा कारणमाला स्यात्

उत्तरमुत्तरं प्रति यथोत्तरम् । उदाहरणम्—

जितेन्द्रियत्वं विनयस्य कारणं गुणप्रकर्षो विनयादवाप्यते ।

गुणप्रकर्षेण जनोऽनुरज्यते जनानुरागप्रभवा हि संपदः ॥ १३४ ॥

What is the lasting ornament here (in this world) ? Fame and not jewel What should be done ? Good deeds which noble persons do, not bad deeds. What is unimpeded vision? Intelligence, not physical eyes, Who, other than you, knows the distinction between good and bad? 131

Crookedness exists in your luxuriant tresses, redness resides in your hands, feet and petal-like lower lip, hardness is in your two breasts; (and) unsteadiness resides in your eyes 132

In case of great men we generally find that their devotion is towards S'iva, not towards wealth, their attachment is towards S'āstrās not towards women who are Cupid's missiles, their anxiety is for fame and not for body. 133

*If each preceding thing is the cause of each succeeding thing, then we get a Garland of causes*

'Yathottaram' means 'to each succeeding object.' (Here is) an instance.

Sense-control is the cause of modesty; pre-eminence in virtues is obtained by modesty. By pre-eminence in virtues one wins over people and through affection of people arises prosperity. 134

‘हेतुमता सह हेतोरभिधानमभेदतो हेतुः’

इति हेत्वलंकारोऽत्र न लक्षितः । आयुर्वृतमित्यादिरूपो ह्येष न भूषणतां कदाचिदर्हति, वैचित्र्याभावात् ।

अविरलकमलविकासः सकलालिमदश्च कोकिलानन्दः ।

रम्योऽयमेति संप्रति लोकोत्कण्ठाकरः कालः ॥ १३५ ॥

इत्यत्र काव्यरूपतां कोमलानुप्रासमहिम्नैव समाम्नासिषुः, न तु हेत्वलंकारकल्पनया—इति पूर्वोक्तं काव्यलिङ्गमेव हेतुः ।

(४१) अन्योन्यम्

क्रियया तु परस्परम् ॥ ३४ ॥

वस्तुनोर्जननेऽन्योन्यम्

अर्थयोरेकक्रियामुखेन परस्परं कारणत्वे सति अन्योन्यं नामालंकारः । उदाहरणम्—

हंसाण सरेहिं सिरी सारिज्जइ अह सराण हंसेहिं ।

अण्णोण्णं विअ एए अण्णणं णवर गरुअन्ति ॥ १३६ ॥

The Alamkāra Hetu, which is defined as ‘that is the figure Cause wherein there is statement of the identity of the cause with the effect’ is not discussed here. Because it is of the nature of a statement like ‘Ghee is Life’ and does not deserve to be a figure because of absence of strikingness.

Here comes now the pleasant time (which is) the full bloom of thickly growing lotuses, the intoxication of all bees, the delight of cuckoos, and creator of lovesickness amongst people.

135

Herein (appreciative people) have announced the poetic quality on account of power of the sweet alliteration and not by imagining a figure of speech ‘Hetu’. So the Poetic Cause, discussed already, is itself the figure ‘Hetu’.

*When by a (common) action two things create each other, that is the figure Reciprocal*

34-35 a

When through a common action two things mutually cause each other, that is the figure of speech Reciprocal. For example:

The beauty of swans is enhanced by lakes and that of lakes by swans. They, (therefore), mutually make themselves only, great.

136

[हंसानां सरोभिः श्रीः सार्यतेऽथ सरसां हंसैः ।

अन्योन्यमवे एते आत्मानं केवलं गरयन्ति ॥]

अत्रोभयेषामपि परस्परं जनकता, मिथःश्रीसारतासंपादनद्वारेण ।

(४२) उत्तरम्

उत्तरश्रुतिमात्रतः ।

प्रश्नस्योन्नयनं यत्र क्रियते, तत्र वा सति ॥ ३५ ॥

असकृद् यदसंभाव्यमुत्तरं स्यात् तदुत्तरम् ।

प्रतिवचनोपलम्भादेव पूर्ववाक्यं यत्र कल्प्यते, तदेकं तावदुत्तरम् ।

उदाहरणम्—

वाणिज्यं हस्तिदन्ता कुतो अह्माण वग्धकिन्ती अ ।

जाव लुलिआलअमुही घरम्मि परिसक्कए सोह्ला ॥ १३७ ॥

[वाणिज्यं हस्तिदन्ताः कुतोऽस्माकं व्याघ्रकृत्तयश्च ।

यावत् लुलितालकमुखी गृहे परिसंक्रामाति स्नुषा ॥]

हस्तिदन्तव्याघ्रकृत्तीनामहमर्थी, ताः मूल्येन प्रयच्छेति केतुर्वचनम्

Here both are mutually productive, because they create the enhancement of mutual glory.

*That is ( the figure ) Reply ( १ ) wherein on merely listening to a reply the question can be guessed or ( २ ) where more than one questions are there with impossible answers 35-36ab*

That is one variety of Reply wherein the previous statement ( viz a question ) can be guessed by knowing a reply only. For example :

O merchant, whence can we have tusks of elephants and skins of tigers as long as the daughter-in-law having a face adorned by curly locks is moving about in the house? 137

“I wish to have elephant-tusks and tigerskins. Give me those for a price”—these words of the purchaser are inferred

अमुना वाक्येन समुन्नीयते ।

न चैतत् काव्यलिङ्गम् । उत्तरस्य तादृष्यानुपपत्तेः । न हि प्रश्नस्य प्रतिवचनं जनको हेतुः । नापीदमनुमानम् । एकधर्मिनिष्ठतया साध्य-साधनयोरनिर्देशाद्-इत्यलंकारान्तरमेवोत्तरं साधीयः ।

प्रश्नादनन्तरं लोकातिक्रान्तगोचरतया यत् असंभाव्यरूपं प्रतिवचनं स्यात्, तत् अपरमुत्तरम् । अनयोश्च सकृदुपादाने न चारुताप्रतीतिरित्यसकृदित्युक्तम् । उदाहरणम्—

का विसमा देवगई किं दुल्लहं जं जणो गुणगगाही ।

किं सोक्खं सुकलत्तं किं दुक्खं जं खलो लोओ ॥ १३८ ॥

[ का विषमा दैवगतिः किं दुर्लभं यज्जनो गुणग्राही ।

किं सौख्यं सुकलत्रं किं दुःखं यत् खलो लोकः ॥ ]

प्रश्नपरिसंख्यायामन्यव्यपोहे एव तात्पर्यम्, इह तु वाच्ये एव

by this sentence.

This is not Poetic Cause Because the reply does not have that nature ( of a Poetic Cause ) For the reply is not the productive cause of the question. Nor 1, this Inference, since the purpose and the means are not stated of reside in the same subject of inference So it is better to take this as a different figure of speech altogether viz Reply

When a reply is imposible after a question ( being posed ) through its being beyond the reach of ordinary people, that is another variety of reply If these viz a quastion and a reply are stated only once they do not have strikingness, so it is said that these ( viz. questions and replies ) should occur 'more then once '. For example

What is uneven? The course of destiny What is rare? An appreciative person. What is happiness? A good wife. What is misery? Wicked people.

138

In 'Exclusion with questions' the purport is to rule out the other things. But here it is to restrict it to the expressed

विश्रान्तिरित्यनयोर्विवेकः ।

(४३) सूक्ष्मम्

कुतोऽपि लक्षितः सूक्ष्मोऽप्यर्थोऽन्यस्मै प्रकाश्यते ॥ ३६ ॥

धर्मेण केनचिद् यत्र तत् सूक्ष्मं परिचक्षते ।

कुतोऽपि आकारादिङ्गिताद्वा । सूक्ष्मस्तीक्ष्णमतिसंवेद्यः । उदाहरणम्

वक्त्रस्यन्दिस्वेदबिन्दुप्रबन्धै—

र्द्ध्वा भिन्नं कुङ्कुमं कापि कण्ठे ।

पुंस्त्वं तन्वया व्यञ्जयन्ती वयस्या

स्मित्वा पाणौ खड्गलेखां लिलेख ॥ १३९ ॥

अत्र आकृतिमालोक्य कयापि वितर्कितं पुरुषायितम् असिलता-  
लेखनेन वैदग्ध्यादभिव्यक्तिमुपनीतम् । पुंसाभेव कृपाणपाणिता, योग्य-  
त्वात् । यथा वा—

meaning only This is the distinction (between these two figures).

*When some subtle thing somehow observed (by one) is divulged to another by some (indicatory) characteristic, that (they) declare to be the (figure) Subtle.* 36-37 ab

'Somehow' means by some gesture or indication. 'Subtle' means which can be understood by a person of sharp intellect. For example

Seeing the saffron-paste disfigured on the region of the neck by streams of drops of perspiration, some lady-friend smiled and drew the figure (lit line) of a sword on her palm, suggesting the masculine posture (in lovesport) by the slender one.

139

Here the masculine posture (adopted by a lady in dalliance) was guessed by someone on seeing the lady's figure, and it was divulged skilfully by drawing the figure of the sword. Carrying a sword in hand is only in case of men, because of appropriateness Or as in the following :—

संकेतकालमनसं विटं ज्ञात्वा विदग्धया ।  
हसन्नेत्रार्पिताकूतं लीलापद्मं निमीलितम् ॥ १४० ॥

अत्र जिज्ञासितः संकेतकालः कयाचिदिङ्कितमात्रेण विदितो नि-  
शासमयशंसिना कमलनिमीलनेन लीलया प्रतिपादितः ।

(४४) सारः

उत्तरोत्तरमुत्कर्षो भवेत् सारः परावधिः ॥ ३७ ॥

परः पर्यन्तभागः अवधिर्यस्य, धाराधिरोहितया तत्रैवोत्कर्षस्य वि-  
श्रान्तेः । उदाहरणम्--

राज्ये सारं वसुधा वसुधायां पुरं पुरे सौधम् ।  
सौधे तल्पं तल्पे वराङ्गनानङ्गसर्वस्वम् ॥ १४१ ॥

On seeing that the paramour wants to know the time of appointment, the lotus taken for sport was closed by a clever lady, with a significant glance from her blooming eyes. 140

Herein, the time of appointment, desired to be known (by the paramour) was understood (by some lady) by mere gestures and was gracefully conveyed by the closing of a lotus, which indicates the night-time.

*Climax is the successively increasing superiority, reaching the acme with the last stage.* 37

Parāvadhī means that which has for its end the Para (i. e. last stage). Because the superiority reaches its final point there only after rising in an ascending series. An instance ·

The earth is the essence in sovereignty, the city (is the essence) in earth, a mansion (is the essence) in city; a bedstead (is the essence) in a mansion; and a beautiful lady, all-in-all of Cupid, (is the essence) on bed. 141

(४५) असंगतिः

भिन्नदेशतयात्यन्तं कार्यकारणभूतयोः ।

युगपद् धर्मयोर्यत्र ख्यातिः सा स्यादसंगतिः ॥ ३८ ॥

इह यद्देशं कारणम्, तद्देशमेव कार्यमुत्पद्यमानं दृष्टम्, यथा धूमादिः  
यत्र तु हेतुफलरूपयोरपि धर्मयोः केनाप्यतिशयेन नानादेशतया युग-  
पदवभासनम्, सा तयोः स्वभावोत्पन्नपरस्परसंगतित्यागात् असंगतिः ।  
उदाहरणम्—

जस्तेअ वणो तस्सेअ वेअणा भणइ तं जणो अलिअम् ।

दन्तक्खअं कवोले बहूए वेअणा सवत्तीणम् ॥ १४२ ॥

[यस्यैव व्रणस्तस्यैव वेदना भणति तज्जनोऽलीकम् ।

दन्तक्षतं कपोले बध्वा वेदना सपत्नीनाम् ॥]

एषा च विरोधवाधिनी न विरोधः । भिन्नाधारतयैव द्वयोरिह विरो-

*When two entities, which are related as cause and effect are said to be simultaneously present at totally different places, that is the figure Incongruity* 38

In this world, effect is seen to be produced at that very place where the cause is situated, as for example smoke and the like ( are found only where we have fire and the like ). But when, two entities, even though related as cause and effect, are, through some special reason, found at different places at one and the same time, that is Incongruity, resulting through the abandonment of their natural concomitance. An instance ( can be as follows ) --

It is wrong for people to say ' pain is experienced by one who suffers a wound ' ( For ) the tooth-mark is on the cheek of a lady but the pangs are felt by co-wives 142

This ( Asamgati ) contradicts a contradiction and is not contradiction ( itself ). Because here the contradiction arises because of two things ( normally residing together ), residing at



धितायाः प्रतिभासात् । विरोधे तु विरोधित्वम् एकाश्रयनिष्ठमनुक्त-  
मपि पर्यवसितम् । अपवादविषयपरिहारेणोत्सर्गस्य व्यवस्थितः ।  
तथा चैवं निदर्शितम् ।

(४६) समाधि

समाधिः सुकरं कार्यं कारणान्तरयोगतः ।

साधनान्तरोपकृतेन कर्त्रा यद् अक्लेशेन कार्यमारब्धमाधीयते, स  
समाधिर्नाम । उदाहरणम्--

मानमस्या निराकर्तुं पादयोर्मे पतिष्यतः ।

उपकाराय द्विष्टचेदमुदीर्णं घनगर्जितम् ॥ १४३ ॥

(४७) समम

समं योग्यतया योगो यदि संभावितः क्वचित् ॥ ३९ ॥

different places. But in Contradiction, the contradiction  
(between two incongruent things) is residing in one place, which  
fact, though unsaid, is a desideratum. Because a general rule  
operates, allowing for the exclusion of exceptional matters  
(from its scope). And so the illustrations are accordingly  
cited (for the figure Virodha).

*Facilitation is the easier accomplishment of an effect by the  
operation of some other cause*

That is Facilitation, wherein a work undertaken by an  
agent is accomplished without any trouble, because of the help  
of some other cause helping him. An instance .

While I am about to fall at her feet to allay her pride,  
luckily has arisen this rumbling of clouds for my benefit. 143

*If there is an association (of things) considered to be  
appropriate, that is the figure Equal*

इदमनयोः श्लाध्यमिति योग्यतया संबन्धस्य नियतविषयमध्यवसानं  
चेत्. तदा समम् । तत् सद्योगेऽसद्योगे च । उदाहरणम्—

धातुः शिल्पातिशयनिकषस्थानमेषा मृगाक्षी  
रूपे देवोऽप्ययमनुपमो दत्तपत्रः स्मरस्य ।  
जातं दैवात् सदृशमनयोः संगतं यत् तदेतत्  
शृङ्गारस्योपनतमधुना राज्यमेकातपत्रम् ॥ १४४ ॥

यथा वा—

चित्रं चित्रं वत वत महच्चित्रमेतद् विचित्रं  
जातो दैवादुचितरचनासंविधाता विधाता !  
यन्निम्बानां परिणतफलस्फीतिरास्वादनया  
यञ्चेतस्याः कवलनकलाकोविदः काकल्येकः ॥ १४५ ॥

(४८) विषमः

क्वचिद् यदतिवैधर्म्यान् श्लेषो घटनामियात् ।

कर्तुः क्रियाफलावाप्तिर्नैवानर्थश्च यद् भवेत् ॥ ४० ॥

If there is a definite ascertainment about some specific objects that 'this their (union) is praiseworthy,' then we get the figure Equal. It occurs when either there is an association of the good or association of the bad For example :

This fawn-eyed lady is the touchstone of the great art of Creator, and his majesty also, in point of beauty, can issue a certificate (of beauty) to Cupid Now that through good luck the union of these two has been realised, there is now effective unrivalled sovereignty of the sentiment of love. I44

Or as for example in

Wonder ! Wonder ! Indeed, really it is a great wonder, it is indeed an extraordinary wonder ! The creator has luckily become an ordainer of worthy association For it is the abundance of ripe fruit of Nimba trees that is to be relished and that the master-craftsmen in tasting, the community of crows are the relishers thereof. I45

*That is the figure Unequal wherein (i) there would not be a union (of two things) on account of extremely disparate natures, (ii) there would be no accruing of the fruit to an agent*

गुणक्रियाभ्यां कार्यस्य कारणस्य गुणक्रिये ।

क्रमेण च विरुद्धे यत् स एष विषमो मतः ॥ ४१ ॥

द्वयोरत्यन्तविलक्षणतया यत् अनुपपद्यमानतथैव योगः प्रतीयते, यच्च किञ्चिदोरभमाणः कर्ता क्रियाया प्रणाशात् न केवलमभीष्टं यत् तत् फलं न लभेत, यावदप्रार्थितमप्यनर्थं विषयमासादयेत्, तथा सत्यपि कार्यस्य कारणरूपानुकारे, यत् तयोर्गुणौ क्रिये च परस्पर-विरुद्धतां व्रजतः, स समविपर्ययात्मा चतुरूपो विषमः ।

क्रमेणाद्वाहरणम्—

शिरीषादपि मृद्वङ्गी केयमायतलोचना ।

अयं क्व च कुकूलान्निकर्कशो मदनानलः ॥ १४६ ॥

सिंहिकासुतसंत्रस्तः शगः शीतांशुमाश्रितः ।

जग्रसे साश्रयं तत्र तमन्यः सिंहिकासुतः ॥ १४७ ॥

सद्यः करस्पशर्मवाप्य चित्रं रणे रणे यस्य कृपालेखा ।

*but on the other hand there would be a calamity, (in v) when the quality and action of a cause would be respectively contradictory to the quality and action of the effect* 40-41

(i) When in case of two things, an association is realised to be impossible only, due to extreme disparateness, (ii) when an agent, starting some activity, not only fails to realise his objective due to failure of his activity, but courts some calamity not bargained for, (iii-iv) even when (normally) an effect follows the nature of its cause, we find the qualities or actions of a cause and effect at loggerheads,—there results the twofold Unequal, which is an opposite of the Equal.

Now instances in order .

Where this big-eyed one, having limbs more delicate than even *S'rīṣa* flower and where the fire of Love which is as harsh as the fire of chaff ५२ ॥ 146

The hare, being afraid of a cub of a lioness, resorted to the moon; and there another son of a *śimhikā* ( *Rāhu* ) swallowed it with its resort 147

Obtaining the touch of his hand in each and every battle, his (lit whose) long sword, which is dark like *Tamāla*,

तमालनीला शरदिन्दुपाण्डु यशस्त्रिलोक्याभरणं प्रसूते ॥१४८॥

आनन्दममन्दमिमं कुवलयदललोचने ददासि त्वम् ।

विरहस्त्वयैव जनितस्तापयातितरां शरीरं मे ॥१४९॥

अत्रानन्ददानं शरीरतापेन विरुध्यते । एवम्—

विपुलेन सागरशयस्य कुक्षिणा भुवनानि यस्य पपिरे युगक्षये ।

मदविभ्रमासकलया पपे पुनः स पुरस्त्रियैकतमयैकया दृशा ॥१५०॥

इत्यादावपि विषमत्वं यथायोगमवगन्तव्यम् ।

(४९) अधिकम्

महतोर्यन्महीयांसावाश्रिताश्रययोः क्रमात् ।

आश्रयाश्रयिणौ स्यातां तनुत्वेऽप्यधिकं तु तत् ॥ ४२ ॥

आश्रितम् आधेयम् । आश्रयस्तदाधारः । तयोर्महतोरपि विषये तदपे-

produces, wonderfully enough, fame which is white like autumnal moon, which (fame) is a decoration of the three worlds. 148

O lady with eyes resembling petals of blue lotus, you give this intense delight But the separation, created by you only, torments my body. 149

Herein the giving of delight is opposed to anguish of the body. So also--

He, by an extensive side of whom, lying in the ocean, were drunk the worlds at the time of universal destruction, was himself again drunk up by one eye, slightly opened through intoxication, by a certain city-damsel. 150

In such instances also the figure Unequal should be appropriately understood.

*That is the figure Exceeding wherein a support and a supported, though small, are respectively stated to be greater than the supported and the support which are great* 42

The 'ās'rīta' is that which is to be placed (somewhere). And 'ās'raya' is the support thereof When in case of these two which are great, comparatively smaller support and

क्षया तनू अप्याश्रयाश्रयिणौ प्रस्तुतवस्तुप्रकर्षविवक्षया यथाक्रमं यत्  
अधिकतरतां व्रजतः, तदिदं द्विविधम् अधिकं नाम । क्रमेणोदाहरणम्—

अहो विशालं भूपाल भुवनत्रितयोदरम् ।

माति मातुमशक्योऽपि यशोराशिर्यदत्र ते ॥ १५१ ॥

युगान्तकालप्रतिसंहृतात्मनो जगन्ति यस्यां सविकाशमासत ।

तनौ समुस्तत्र न कैटभद्विषस्तपोधनाभ्यागमसंभवा मुदः ॥ १५२ ॥

(५०) प्रत्यनीकम्

प्रतिपक्षमशक्तेन प्रति कर्तुं तिरस्क्रिया ।

या तदीयस्य तत्स्तुत्यै प्रत्यनीकं तदुच्यते ॥ ४३ ॥

न्यक्कृतिपरमपि विपक्षं साक्षान्निरसितुमशक्तेन केनापि यत् तमेव  
प्रतिपक्षमुत्कर्षयितुं तदाश्रितस्य तिरस्करणम्, तत् अनीकप्रति-

supported also are respectively shown to be greater than (these two) with a view to enhance the importance of a thing in hand, then we get the two-fold figure Exceeding. Instances in order —

How extensive, O king, is the interior of the three worlds, that the mass of your fame, though uncontainable, is yet contained therein. 151

In that very body of the enemy of Kaiṭabha (viz Viṣṇu), wherein the worlds could remain conveniently, when he withdrew within himself all his cosmic self, raptures at the arrival of the sage (viz. Nārada) could not be contained. 152

*That is called Rivalry, which is an affront given to his (enemy's) sympathiser, by one who is incapable of taking any revenge on the enemy (himself), such (act) ultimately leading to the glorification of him (i e enemy)* 43

When by someone, who is directly unable to retaliate even an offending enemy, is done some harm to one resorting to that enemy, resulting only in glorifying the enemy himself is called 'Rivalry', because therein (the harmed party) is just

निधितुल्यत्वात् प्रत्यनीकमभिधीयते । यथानीके अभियोज्ये तत्प्रति-  
निधीभूतमपरं मूढतया केनचिदभियुज्यते, तथेह प्रतियोगिनि वि-  
जेये तदीयोऽन्यो विजीयते इत्यर्थः । उदाहरणम्—

त्वं विनिर्जितमनोभवरूपः सा च सुन्दर भवत्यनुरक्ता ।

पञ्चभिर्युगपदेव शरैस्तां तापयत्यनुशयादिव कामः ॥ १५३ ॥

यथा वा—

यस्य किञ्चिदपकर्तुमक्षमः कायनिग्रहगृहीतविग्रहः ।

कान्तवक्त्रसदृशाकृतिं कृती राहुरिन्दुमधुनापि बाधते ॥ १५४ ॥

इन्दोरत्र तदीयता संबन्धिमुखसंबन्धात् ।

(५१) मीलितम्

समेन लक्ष्मणा वस्तु वस्तुना यन्निगूह्यते ।

निजेनागन्तुना वापि तन्मीलितमिति स्मृतम् ॥ ४४ ॥

like a representative (of the army which itself cannot be harmed). Just as when an army is to be attacked someone should foolishly attack someone else which is a representative, so also here when a rival is to be conquered someone else belonging to his party is conquered. For example :

You are one who has conquered the mindborn (Cupid) in beauty; and she, O handsome one, is attached to you; so the god of love is as though troubling her with his fair arrows simultaneously, through rancour. 153

Or as in the following :—

The clever Rāhu, who entertains hostility (towards Viṣṇu) for having cut up his body, and who is unable to harm him any way, still troubles the moon, even to this day, because the moon has a form similar to the beautiful face (of Viṣṇu). 154

Here the moon belongs to his (Viṣṇu's) side, because the moon has a relation (of similarity) with the face which belongs to (Viṣṇu).

*That is known to be the Merger, wherein one thing is concealed by another, on account of a similar characteristic mark either natural or adventitious* 44

सहजम् आगन्तुकं वा किमपि साधारणं यत् लक्षणम्, तद्वद्वारेण यत् किञ्चित् केनचित् वस्तुस्थित्यैव बलीयस्तया तिरोधीयते, तत् मीलितमिति द्विधा स्मरन्ति । क्रमेणोदाहरणम्—

अपाङ्गतरले दृशौ, मधुरवक्रवर्णा गिरो  
विलासभरमन्थरा गतिरतीव कान्तं मुखम् ।  
इति स्फुरितमङ्गके मृगदृशां स्वतो लीलया  
तदत्र न मदोदयः कृतपदोऽपि संलक्ष्यते ॥ १५५ ॥

अत्र दृक्तरलतादिकमङ्गस्य लिङ्गं स्वाभाविकम्, साधारणं च मदोदयेन, तत्राप्येतस्य दर्शनात् ।

ये कन्दरासु निवसन्ति सदा हिमाद्रे-  
स्त्वत्पातशङ्कितधियो विवशा द्विषस्ते ।  
अप्यङ्गमुत्पुलकमुद्रहतां सकम्पं  
तेषामहो बत भियां न बुधोऽप्यभिज्ञः ॥ १५६ ॥

When something is concealed by something else, owing to its greater power, by the very nature of things, through some common characteristic mark which is either natural or adventitious, that is known to be the twofold Merger. Now instances in order :

The eyes tremulous at the corners, words which are sweet and indirect, gait which is slow through sportiveness, and face extremely charming, -all this has manifested itself easily and naturally in the delicate body of the deer eyed ladies. And therefore, the rise of intoxication, though existing, is not observed.

155

Here the characteristics like unsteadiness of eyes and the like are natural to the body, and are common to the phenomenon of rising of intoxication, for these are observed therein too.

Those enemies of yours, who always helplessly dwell in the caves of the snow-mountain, being apprehensive of an attack by you, -in their case, even though they possess a horripilated and trembling form, their fear, oh wonder, is not understood even by intelligent persons.

156

अत्र तु सामर्थ्यादवसितस्य शैत्यस्य आगन्तुकत्वात् तत्प्रभवयोः  
कम्पपुलकयोरपि ताद्रूप्यं समानता च, भयेष्वपि तयोरुपलक्षितत्वात् ।

(५२) एकावली

स्थाप्यतेऽपोह्यते वापि यथापूर्वं परं परम् ।

विशेषणतया यत्र वस्तु सैकावली द्विधा ॥ ४५ ॥

पूर्वं पूर्वं प्रति यत्रोत्तरोत्तरस्य वस्तुनो वीप्सया विशेषणभावेन  
स्थापनं निषेधो वा भवति, सा द्विधा बुधैरेकावली भण्यते । क्रमेणो-  
दाहरणम्—

पुराणि यस्यां सवराङ्गनानि वराङ्गना रूपपुरस्कृताङ्गयः ।

रूपं समुन्मीलितसद्विलासमस्त्रं विलासाः कुसुमायुधस्य ॥१५७॥

न तज्जलं यन्न सुचारुपङ्कजं

न पङ्कजं तद् यदलीनषट्पदम् ।

न षट्पदोऽसौ कलगुञ्जितो न यो

न गुञ्जितं तन्न जहार यन्मनः ॥१५८॥

Herein the coolness, which is understood by the power (of the stanza) is adventitious and so the tremor and horripilation arising from it are also of the same nature (i.e. are adventitious) And they are common being noticed to exist even case of fears also.

*When each succeeding thing is affirmed or even denied as an attribute of each preceding thing, that is the twofold Necklace 45*

When there is an assertion or denial of each succeeding thing as being an attribute of each preceding thing, that the wise declare to be the twofold Necklace. Now instances in order

In which (city) mansions (purāṇi) are possessed of excellent damsels, the excellent damsels have their bodies adorned with beauty, the beauty has sportive movements displayed therein and the sportive movements are the missiles of the flowery-arrowed god.

157

That is no water which does not possess beautiful charming lotuses; that is no lotus which does not have bees settled on it, that is no bee which does not hum sweetly; and that is no humming which does not captivate the mind.

158



पूर्वत्र पुराणां वराङ्गनाः, तासामङ्गविशेषणमुखेन रूपम्, तस्य विलासाः, तेषामप्यस्त्रम्-इत्यमुना क्रमेण विशेषणं विधीयते । उत्तरत्र प्रतिषेधेऽप्येवं योज्यम् ।

(५३) स्मरणम्

यथानुभवमर्थस्य दृष्टे तत्सदृशे स्मृतिः ।

स्मरणम्

यः पदार्थः केनचिदाकारेण नियतः यदाकदाचित् अनुभूतोऽभूत्, स कालान्तरे स्मृतिप्रतिबोधाधायिनि तत्समाने वस्तुनि दृष्टे सति, यत् तथैव स्मर्यते, तत् भवेत् स्मरणम् । उदाहरणम्—

निम्ननाभिकुहरेषु यदम्भः प्लावितं चलदृशां लहरीभिः ।

तद्भवैः कुहस्तैः सुरनार्यः स्मारिताः सुरतकण्ठस्तानाम् ॥ १५९ ॥

यथा वा—

करजुअगाहिअजसोआत्थणमुहविणिवेसिआहरपुडस्स ।

In the former instance excellent damsels (qualify) mansions, beauty (qualifies) them (damsels) by qualifying their limbs; sportive movements qualify that (beauty), and the missile of Cupid (qualifies) those sportive movements; thus in this order qualification is affirmed. In the latter instance, we should similarly interpret the denial (of qualification).

*Reminiscence is the remembrance of a thing as it was directly seen earlier, on seeing some similar thing.*

When any object, which has been directly cognised in a particular form at some time, is remembered exactly in that form, on seeing some similar object arousing such a remembrance, that is the figure Reminiscence For example

When water was flooded by the waves in the deep hollows of navels of (damsels) of unsteady eyes, the celestial ladies were reminded of the sound of their throats in dalliance, by the gurgling sound caused by them.

159

Or as in the following --

Salute the horripilation of Kṛṣṇa, who as he placed his lips at the nipple of the breasts of Yaśodā held with both

संभरिअपञ्चजणस्स णमह कण्हस्स रोमञ्चम् ॥१६०॥  
[ करयुगगृहीतयशोदास्तनमुखविनिवेशिताधरपुटस्य ।  
संस्मृतपाञ्चजन्यस्य नमत कृष्णस्य रोमाञ्चम् ।

(५४) भ्रान्तिमान्

भ्रान्तिमानन्यसंवित् तत्तुल्यदर्शने ॥ ४६ ॥

तदिति अन्यत् अप्राकरणिकं निर्दिश्यते । तेन समानम् अर्थादिह  
प्राकरणिकम् आश्रीयते । तस्य तथादिधस्य दृष्टौ सत्यां, यत् अप्रा-  
करणिकतया संवेदनम्, स भ्रान्तिमान् ।

न चैष रूपकं प्रथमातिशयोक्तिर्वा । तत्र वस्तुतो भ्रमस्याभावात् ।  
इह च अर्थानुगमनेन संज्ञायाः प्रवृत्तेः तस्य स्पष्टमेव प्रतिपन्नत्वात् ।

उदाहरणम्—

कपाले मार्जारः पय इति कराँल्लेदि शशिन-  
स्तरुच्छिद्रप्रोतान् विसमिति करी संकलयति ।

hands, remembered his Pāñcajanya conch.

160

*The Delusion is the cognition of another object, on seeing  
(an object) similar to that.*

46

Here the word 'tad' refers to another non-relevant object.  
So 'similar to that' obviously refers to the 'relevant matter'.  
When such a relevant object is seen and it is cognised as the  
non-relevant one, that is Delusion.

This is not Metaphor; nor is it Hyperbole of the first type.  
Because in those figures there is actually no erroneous cognition.  
Here on the other hand an erroneous cognition is obviously  
seen because the name is used in consonance with the sense.

For example :

A cat licks the rays of the moon in a potsherd thinking  
them to be milk. The elephant grasps them as they trickle  
down the interstices of trees, thinking them to be lotus-stalks.

रतान्ते तल्पस्थानं हराति वनिताप्यंशुकमिति  
प्रभामत्तश्चन्द्रो जगदिदमहो विप्लवयाति ॥ १६१ ॥

(५५) प्रतीपम्

आक्षेप उपमानस्य प्रतीपमुपमेयता ।

तस्यैव यदि वा कल्प्या तिरस्कारनिबन्धना ॥ ४७ ॥

अस्य धुरं सुतरामुपमेयमेव बोद्धुं प्रौढमिति कैमथ्येनैयत् उपमान-  
माक्षिप्यते, यदापि तस्यैवोपमानतया प्रसिद्धस्य उपमानान्तरविवक्ष-  
यानादरार्थमुपमेयभावः कल्प्यते, तत् उपमेयस्योपमानप्रतिकूलवार्ति-  
त्वात् उभयरूपं प्रतीपम् । क्रमेणोदाहरणम्—

लावण्याकसि सप्रतापगरिमण्यश्वेसरे त्यागिनां  
देव त्वय्यवनीभरक्षमभुजे निष्पादिते वेधसा ।

A lady collects them at the end of lovesport thinking them to  
be her silken garment. Oh, how the moon intoxicated by  
lustre deludes the world ! 161

*If there is a condemnation of a standard of comparison, or  
if it is fancied to be an object of comparison resulting in its  
censure, that is the figure Converse 47*

When a standard of comparison is condemned by announ-  
cing its futility (kaimarthyā) in the form 'The object of  
comparison itself is able to shoulder the burden of this (standard  
of comparison); and also when that object, famous as a standard  
of comparison, is imagined to be an object of comparison for  
censuring it by imagining some other standard of comparison,  
that is the twofold converse which puts the object of comparison  
in antagonism with the standard of comparison. Now instances  
in order.

When, O lord, you, who are the abode of beauty, possessed  
of greatness of valour, the foremost of the liberal and capable  
of shouldering the burden of the earth were created by creator,

इन्दुः किं घटितः किमेष विहितः पूषा किमुत्पादितं  
चिन्तारत्नमहो मुधैव किममी सृष्टाः कुलक्षमाभृतः ॥ १६२ ॥  
ए एहि दाव सुन्दरि कण्ठं दाऊण सुणसु वअणिज्जम् ।  
तुज्झ मुहेण किसोअरि चंदो उअमिज्जइ जणेण ॥ १६३ ॥  
[अयि एहि तावत् सुन्दरि कर्णं दत्वा शृणुष्व वचनीयम् ।  
तव मुखेन कृशोदरि चन्द्र उपमीयते जनेन ॥ ]

अत्र मुखेनोपमीयमानस्य शशिनः स्वल्पतरगुणत्वाद् उपमित्यानि-  
ष्पत्या 'वअणिज्जम्'—इति वचनीयपदाभिव्यङ्ग्यस्तिरस्कारः ।

क्वचित् तु निष्पन्नैवोपमितिक्रिया अनादरानिवन्धनम् । यथा—  
गर्वमसंवाह्यमिमं लोचनयुगलेन किं वहसि मुग्धे ।

सन्तीदृशानि दिशि दिशि सरःसु ननु नीलनलिनानि ॥ १६४ ॥  
इहोपमेयीकरणमेवोत्पलानामनादरः ।

अनयैव रीत्या यत् असामान्यगुणयोगात् नोपमानभावमपि अनुभूत-

why was the moon created by Him, why the sun was fashioned, why the desire-yielding stone produced and why the Kula-parvatas brought into being, all for nothing? 162

O beautiful one, come and listen with attentive words the scandalous remark (of people). The moon is being compared with your face by people, O lady of slender waist 163

Herein, as the moon, which is being-compared with the face, has very few qualities, the simile is not established and the word 'scandal' suggests censure (of the moon).

But at places an act of comparison when duly effected, results in a censure (of the normal upamāna) As for example in :

O innocent one, why do you bear this un-bearable pride for your pair of eyes? There are indeed such blue lotuses in lacs in all directions. 164

Here there is a censure of lotuses by reducing them to the state of upameya.

Similarly if a thing which on account of extraordinary qualities has never experienced the condition of being even a

पूर्वि, तस्य तत्कल्पनायामपि भवति प्रतीपमिति प्रत्येतद्व्यम् । यथा—  
 अहमेव गुरुः सुदारुणानामिति हालाहल मा स्म तात द्विप्यः ।  
 ननु सन्ति भवादृशानि भूयो भुवनेऽस्मिन् वचनानि दुर्जनानाम् ॥१६५॥  
 अत्र हालाहलस्योपमानत्वमसंभाव्यमेवोपनिबद्धम् ।

(५६) सामान्यम्

प्रस्तुतस्य यदन्येन गुणसाम्यविवक्षया ।

ऐकात्म्यं बध्यते योगात् तत् सामान्यमिति स्मृतम् ॥ ४८ ॥

अतादृशमपि तादृशतया विवक्षितं यत् अप्रस्तुतार्थेन संवृत्तमपरि-  
 त्यक्तनिजगुणमेव तदेकात्मतया निबध्यते, तत् समानगुणनिबन्धनात्  
 सामान्यम् । उदाहरणम् ।

standard of comparison, is imagined to be a standard of comparison, then also we should understand 'Converse' to be there. As for example in :

O Hālāhala, do not have a pride that you alone are the foremost amongst dreadful things. Indeed there are in this world words of the wicked in plenty, which are like you. 165

Herein the characteristic of being an upamāna which is impossible in case of Hālāhala, is yet asserted to be there.

*That is known to be Common, wherein an identity of a relevant thing with something else is established on account of their association ( or connection ), with the intention of conveying their similarity of qualities* 48

When a thing, connected with some non-relevant thing, is identified with that (non-relevant) thing, without loss of its individual qualities, for the purpose of declaring it to be like that, though it is not like that, that is Common, because it is based on common attributes. An example :

मलयजरसविलिप्ततनवो नवहारलताविभूषिताः  
सिततरदन्तपत्रकृतवक्त्ररुचां रुचिरामलांशुकाः ।  
शशभृति विततधाम्नि धवलयति धरामविभाव्यतां गताः  
प्रियवसतिं प्रयान्ति सुखमेव निरस्ताभियोऽभिसारिकाः ॥ १६६ ॥

अत्र प्रस्तुततदन्ययोरन्यूनानतिरिक्ततया निबद्धं धवलत्वमेकात्मता-  
हेतुः । अत एव पृथग्भावेन न तयोरुपलक्षणम् ।

यथा वा—

वेत्रत्वचा तुल्यरुचां वधूनां कर्णाग्रतो गण्डतलागतानि ।  
भृङ्गाः सहेलं यदि नापतिष्यन् कोऽवेदयिष्यन्नचम्पकानि ॥ १६७ ॥

अत्र निमित्तान्तरजनितापि नानात्वप्रतीतिः प्रथमप्रतिपन्नमभेदं न  
व्युदसितुमुत्सहते, प्रतीतित्वात्तस्य । प्रतीतिश्च बाधायोगात् ।

The ladies going to keep their appointments, having their bodies besmeared with sandlepaste, decorated by new necklaces, having faces shining with the very white ivory ear-pendants and donning beautiful white silken garments proceed happily without fear, to the abodes of their lovers, being made invisible (in moonlight) as the moon whitens the earth by extending her light. 166

Here the whiteness of the relevant ( abhisārikās ) and non-relevant ( moonlight ), which is represented as neither less or more, is the cause of their identity. Hence the two are not observed distinctly.

Or as for example in :

Who would have noticed the fresh champaka blossoms, which, from the tips of the ears hung down to the cheeks of ladies, whose complexion was like the colour of cane, if bees would not have sportively hovered round them? 167

Here the cognition of distinction, though caused by another cause, cannot throw out the identity, earlier perceived, because that identity has been actually apprehended. And what is actually apprehended cannot be sublated.

( ५७ ) विशेषः

विना प्रसिद्धमाधारमाधेयस्य व्यवस्थितिः ।

एकात्मा युगपद् वृत्तिरेकस्यानेकगोचरा ॥ ४९ ॥

अन्यत् प्रकुर्वतः कार्यमशक्यस्यान्यवस्तुनः ।

तथैव करणं चेति विशेषस्त्रिविधः स्मृतः ॥ ५० ॥

प्रसिद्धाधारपरिहारेण यत् आधेयस्य विशिष्टा स्थितिरभिधीयते,  
स प्रथमो विशेषः । उदाहरणम्—

दिवमप्युपयातानामाकल्पमनल्पगुणगणा येषाम् ।

रमयन्ति जगन्ति गिरः कथमिव कवयो न ते वन्द्याः ॥ १६८ ॥

एकमपि वस्तु यत् एकेनैव स्वभावेन युगपदनेकत्र वर्तते, स द्वितीयः ।

उदाहरणम्—

सा वसइ तुज्झ हिअए सा छिअ अच्छीसु सा अ वअणेसु ।

अह्वारिसाण सुन्दर ओआसो कथ पावाणम् ॥ १६९ ॥

( i ) The existence of the supported without its well-known support, ( ii ) The simultaneous existence of the same thing in the same form at many places and ( iii ) The accomplishment of some impossible thing in that very process ( *tathaiwa* ) whereby some thing else is being accomplished —in this way arises the three-fold Special,

49-50

That is the first variety of the Special wherein there is a peculiar existence of a supported without its well-known support. For example .

How should not the poets be adorable, whose words abounding in poetic excellences regale the world till the end of creation, even when these poets are dead. 168

When one and the same thing is simultaneously present, in the same form, at more than one place, that is the second variety of the Special. For example .

She alone resides in your heart, she in your eyes and she in your words O beautiful one, where is the place for wretched ( women ) like us ?

169

[ सा वसति तव हृदये सैवाक्ष्णोः सैव वचनेषु ।

अस्मादृशीनां सुन्दर अवकाशः कुत्र पापानाम् ॥ ]

यदपि किञ्चिद्भसेन आरभमाणस्तेनैव यत्नेनाशक्यमपि कार्यान्तर-  
मारभते, सोऽपरो विशेषः । उदाहरणम्—

स्फुरद्भुतरूपमुत्प्रतापज्वलनं त्वां सृजतानवद्यविद्यम् ।

विधिना ससृजे नवो मनोभूर्भुवि सत्यं सविता बृहस्पतिश्च ॥१७०॥

यथा वा—

मृहिणी सचिवः सखी मिथः प्रियशिष्या ललिते कलाविधौ ।

करुणाविमुखेन मृत्युना हरता त्वां वद किं न मे हृतम् ॥१७१॥

सर्वत्र एवंविधविषयेऽतिशयोक्तिरेव प्राणत्वेनावतिष्ठते, तां विना  
प्रायेणालंकारत्वायोगात् । अत एवोक्तम्—

सैषा सर्वैव [ v. l. सर्वत्र ] वक्रोक्तिरनयार्थो विभाव्यते ।

यत्नोऽस्यां कविभिः कार्यः कोऽलंकारोऽनया विना ॥ इति ।

When some one, rashly undertaking to do something, accomplishes some other impossible task by that very effort, that is yet another variety of the Special For example :

By creating you, who have a shining, wonderful beauty, who are blazing with valour and who are possessed of flawless learning, the creator has indeed created a new Cupid, a new sun and and new Brhaspati in this world. 170

Or as for example ( the following ) .

A wife, a counsellor, a friend in private, and a dear disciple in the graceful practice of arts,—say, what indeed has merciless Death not robbed me of when he snatched you away ? 171

Everywhere, in such instances ( of various figures ), it is Hyperbole which exists as the very life (of the figure concerned). Without that (Hyperbole) practically no figure would be possible. So indeed it has been said .

This (Hypperbole) is at all places the striking speech (in almkāras). By it only is the sense made specially attractive. Poets should (always) try to cultivate this (figure). What figure of speech can be there without this (Hyperbole)?



(५८) तद्गुण

स्वमुत्सृज्य गुणं योगादत्युज्ज्वलगुणस्य यत् ।

वस्तु तद्गुणतामेति भण्यते स तु तद्गुणः ॥ ५१ ॥

वस्तु तिरस्कृतनिजरूपं केनापि समीपगतेन प्रगुणतया स्वगुणसंप-  
दोपरक्तं तत्प्रतिभासमेव यत् समासादयति, स तद्गुणः, तस्याप्रकृतस्य  
गुणोऽत्रास्तीति ।

उदाहरणम्—

विभिन्नवर्णा गरुडाग्रजेन सूर्यस्य रथ्याः परितः स्फुरन्त्या ।

रत्नैः पुनर्यत्र रुचा रुचं स्वामानिन्धिरं वंशकरीरनीलैः ॥ १७२ ॥

अत्र रवितुरगापेक्षया गरुडाग्रजस्य, तदपेक्षया च हरिन्मणीनां  
प्रगुणवर्णता ।

(५९) अतद्गुणः

तद्रूपाननुहारश्चेदस्य तत् स्यादतद्गुणः ।

*That is said to be the Borrower, wherein a thing, through  
association with something having some very powerful quality,  
abandons its own quality and assumes the quality of (that  
other thing ).*

51

When something, which has its own nature concealed and  
is coloured by some other neighbouring thing by its own  
qualities which are more powerful and takes up an appearance  
of that (neighbouring) thing, that is the figure Borrower, for  
herein there is a quality of that viz. non-relevant (assumed by  
the relevant)

For example :

Where the horses of the sun which had their colour  
changed by the elder brother of Garuda (i. e. Aruna) were  
brought back to their natural colour by jewels, green like  
sprouts of bamboos, by their lustre, which was spreading on all  
sides.

172

Herein Aruna is said to have a more dominating colour  
than that of sun's horses and the green jewels are said to have  
a colour dominating than that too.

*That is Non-Borrower, if this thing does not assume the  
appearance of the other thing*

यदि तु तदीयं वर्णं संभवन्त्यामपि योग्यतायाम् इदं न्यूनगुणं न गृह्णीयात्, तदा भवेदतद्गुणो नाम । उदाहरणम्—

धवलोसि जह वि सुन्दर तह वि तुए मज्झ रञ्जितं हिअम् ।

राअभरिए वि हिअए सुहअ णिहितो ण रत्तोसि ॥ १७३ ॥

[ धवलोगसि यद्यपि सुन्दर तथापि त्वया मम रञ्जितं हृदयम् ।

रागभरितेऽपि हृदये सुभग निहितो न रक्तोगसि ॥ ]

अत्रातिरक्तेनापि मनसा संयुक्तो न रक्ततामुपगत इत्यतद्गुणः ।

किं च तदिति अप्रकृतम् अस्येति च प्रकृतमत्र निर्दिश्यते । तेन यत् अप्रकृतस्य रूपं प्रकृतेन कुतोऽपि निमित्तात् नानुविधीयते, सोऽतद्गुण इत्यपि प्रतिपत्तव्यम् । यथा—

गाङ्गमम्बु सितमम्बु यामुनं कज्जलाभमुभयत्र मज्जतः ।

राजहंस तव सैव शुभ्रता चीयते न च न चापचीयते ॥ १७४ ॥

If this thing, which is of inferior quality, does not assume the appearance of the other thing, even when that capacity (to do so) is there, that is the figure Non-Borrower. For example:

Even though you are fair, still you have reddened (filled with love) my heart Though placed, O fortunate one, in the heart full of redness (love) you do not become red (attached) yourself. 173

Here the person, though associated with the extremely red (loving) mind, does not assume redness (love), and hence the figure Non-Borrower.

Moreover, by the word 'tad' (in the definition) the non-relevant is referred to and by the word 'asya' the relevant is referred to. So if for whatever reason the form of the non-relevant is not assumed by the relevant, that should be understood to be (an instance of) the Non-Borrower

The water of the Gangā is white and that of Yamunā is collyrium-like. But as you swim in both, your whiteness, O swan, remains the same If neither increases nor decreases 174

( ६० ) व्याघातः

यद् यथा साधितं केनाप्यपरेण तदन्यथा ॥ ५२ ॥

तथैव यद् विधीयेत स व्याघात इति स्मृतः।

येनोपायेन यत् एकेनोपकल्पितम्, तस्यान्येन जिगीषुयता तदुपायक-  
मेव यत् अन्यथाकरणम्, स साधितवस्तुव्याहतिहेतुत्वात् व्याघातः।  
उदाहरणम्—

दृशा दग्धं मनसिजं जीवयन्ति दृशैव याः।

विरूपाक्षस्य जयिनीस्ताः स्तुवे वामलोचनाः ॥ १७५ ॥

( ६१ ) संसृष्टिः

सेष्टा संसृष्टिरेतेषां भेदेन यदिह स्थितिः ॥ ५३ ॥

एतेषां समनन्तरमेवोक्तस्वरूपाणामलंकाराणां यथासंभवमन्योन्यनि-  
रपेक्षतया यत् एकत्र, शब्दभागे एव, अर्थविषये एव, उभयत्रापि वा,  
अवस्थानम्, सा एकार्थसमवायस्वभावा संसृष्टिः।

*That is known as Frustration wherein what is achieved by  
someone in some particular way, is undone by someone else in  
that very manner* 52

If, whatever achieved by one by some particular means,  
is made otherwise by another by that very means with a desire  
to conquer, then that gives rise to Frustration because it is the  
cause of destruction of an accomplished object For example :

I praise those beautiful-eyed ladies, the conquerors of S'iva,  
who revive by their eyes only, the mind-born (Cupid) who was  
burnt by ( his ) eye ( by S'iva ). 175

*This, then, is called Collection wherein ( several ) figures  
reside distinctly ( i e independently ) ( together )* 53

When there is an existence together without mutual  
interdependence of various figures of speech already discussed  
above, as can be possible (in individual cases), either in the  
aspect of word only or in the aspect of sense only or in both  
aspects, that is the Collection, which has the nature of the  
relation (of many figures) with one object (serving as their  
abode)

तत्र शब्दालंकारसंस्तुष्टिर्यथा—

वदनसौरभलोभपरिभ्रमञ्जुरसंभ्रमसंभृतशोभया ।

चलितया विदधे कलमेखलाकलकलोऽलकलोलदृशान्यया ॥ १७६ ॥

अर्थालंकारसंस्तुष्टिस्तु—

लिम्पतीव तमोऽङ्गानि वर्षतीवाञ्जनं नभः ।

असत्पुरुषसेवेव दृष्टिर्विफलतां गता ॥ १७७ ॥

पूर्वत्र परस्परनिरपेक्षौ यमकानुभासौ संस्तुष्टिं प्रयोजयतः । उत्तरत्र तु तथाविधे उपमोत्प्रेक्षे ।

शब्दार्थालंकारयोस्तु संस्तुष्टिः—

सो णत्थि एत्थ गामे जो एअं महमहन्तलाअण्णम् ।

तरुणाण हिअल्लूडिं परिसप्पन्तीं णिवारेइ ॥ १७८ ॥

Now, therein, the Collection of figures of word can be illustrated as follows

By some other lady was made a sweet jingling sound of her girdle as she moved, (a lady) whose beauty was enhanced by the agitation of bees moving about (her face) through greed for the fragrance of her face, and whose eyes were unsteady with the tresses hovering about (the face) 176

A Collection of figures of sense (is exemplified in the following) ;

The darkness as though besmears the limbs, the sky as though showers collyrium, the eyesight has become futile like service rendered to a bad man. 177

In the former instance Rhyme and Alliteration, naturally independent, give rise to the Collection. In the latter instance Simile and Poetical Fancy of that very (independent) nature (give rise to Collection).

A collection of figures of word and sense (can be as follows)

There is no man in this village, who can ward off this robber of the hearts of youth, of exhilarating beauty, as she moves about. 178

[ स नास्त्यत्र ग्रामे य एनां महमहायमानलावण्याम् ।  
तरुणानां हृदयलुण्ठार्कीं परिसर्पन्तीं निवारयति ॥ ]

अत्रानुप्रासो रूपकं चान्योन्यानपेक्षे । संसर्गश्च तयोरेकत्र वाक्ये  
छन्दसि वा समवेतत्वात् ।

(६२) सकर.

अविश्रान्तिजुषामात्मन्यङ्गाङ्गित्वं तु संकरः ।

एते एव यदात्मनि अनासादितस्वतन्त्रभावाः परस्परम् अनुग्राह्या-  
नुग्राहकतां दधाति, स एषां संकीर्यमाणस्वरूपत्वात् संकरः ।

उदाहरणम्—

आत्ते सीमन्तरत्ने मरकतिनि हृते हेमताटङ्कपत्रे  
लुप्तायां मेखलायां झटिति मणितुलाकोटियुग्मे गृहीते ।  
शोणं बिम्बोष्ठकान्त्या त्वक्वरिमृगदृशामित्वरीणामरण्ये  
राजन् गुञ्जाफलानां स्रज इति शबरा नैव हारं हरन्ति ॥ १७९ ॥

Here Alliteration and Metaphor are mutually independent. And their association is caused by their being contained in the same sentence or stanza.

*And that is Commixture where figures not resting in themselves (i. e. not independently complete by themselves) occur as principal and subordinate*

When these very (figures of speech), not having independent nature, are mutually possessed of a relation of principal and subordinate, that is called Commixture, because of their inter-mixed nature

For example

When the crest-jewel made of emerald is siezed, the golden ear-rings are snatched away, the girdle is suddenly taken away, and the pair of jewelled anklets is (also) pulled out, the S'abarās, still, do not snatch away the necklaces red due to the lustre of the bimalike lips, belonging to fawn-eyed wives of your enemies, wandering in the forest, thinking these to be garlands of the guñjā-berries.

अत्र तद्गुणमपेक्ष्य भ्रान्तिमता प्रादुर्भूतम्, तदाश्रयेण च तद्गुणः स-  
चेतसां प्रभूतचमत्कृतिनिमित्तमित्यनयोरङ्गाङ्गिभावः । यथा वा—

जटाभाभिर्भाभिः करधृतकलङ्काक्षवलयो  
वियोगिव्यापत्तेरिव कलितवैराग्यविशदः ।  
परिप्रेङ्खत्तारापरिकरकपालाङ्किततले  
शशी भस्मापाण्डुः पितृवन इव व्योम्नि चरति ॥ १८० ॥

उपमा रूपकम् उत्प्रेक्षा श्लेषश्चेति चत्वारोऽत्र पूर्ववत् अङ्गाङ्गितया  
प्रतीयन्ते ।

कलङ्क एवाक्षवलयमिति रूपकपरिग्रहे करधृतत्वमेव साधकप्रमाणतां  
प्रतिपद्यते । अस्य हि रूपकत्वे तिरोहितकलङ्करूपम् अक्षवलयमेव मुख्य-  
तयावगम्यते । तस्यैव च करग्रहणयोग्यतायां सार्वत्रिकी प्रसिद्धिः ।

Herein the figure 'Bhrāntimān' arises, depending on the  
figure 'Tadguṇa' (as its basis). And by supporting that  
(Bhrāntimān) the figure 'Tadguṇa' creates ample charm in  
the hearts of the appreciative persons, thus there is the relation  
of the principal and subordinate between these two figures of  
speech Or as in the following .

The moon, white like ashes, moves in the cemetery-like  
sky, which has its surface marked by skulls in the form of the  
clusters of twinkling stars,—(the moon) who is characterised by  
lustres resembling matted hair, who has held by hands the  
rosary in the form of the spot held by rays, and who is pale  
(pun pure) due to absence of redness (pun passionlessness)  
assumed through the destruction of separated lovers (pun : the  
destruction of perishable mundane matters). 180

Herein Simile, Metaphor, Poetical Fancy and Paronomasia  
—these four figures are cognised, with a relation of principal  
and subordinate, as before.

In 'the rosary in the form of spot', the quality of 'being  
held by hand' is a ground for understanding a metaphor.  
When this is taken as a metaphor, it is the rosary only which  
is prominently recognised, throwing into background the form of  
the spot. For it is known on all hands, that only that (rosary) can

श्लेषच्छायया तु कलङ्कस्य करधारणम् असदेव प्रत्यास्त्या उपचर्य योज्यते । शशाङ्केन केवलं कलङ्कस्य मूर्त्यैव उद्ग्रहणात् । कलङ्कोऽक्षवलयमिवेति तु उपमायां कलङ्कस्य उत्कटतया प्रतिपत्तिः । न चास्य करधृतत्वं तत्त्वतोऽस्तीति मुख्येऽप्युपचार एव शरणं स्यात् ।

एवंरूपश्च संकरः शब्दालंकारयोरपि परिदृश्यते । यथा—

राजति तटीयमभिहत-दानव-रासातिपाति-साराव-नदा ।

गजता च यूथमधिरत-दान-वरा सातिपाति सारा वनदा ॥१८१॥

अत्र यमकमनुलोमप्रतिलोमश्च चित्रभेदः पादद्वयगते परस्परापेक्षे ।

एकस्य च ग्रहे न्यायदोषाभावादनश्चयः ॥ ५४ ॥

be held by hand The holding of the spot by the rays, though non-existent is metaphorically implied through the influence of paranomasia, because of the proximity (of the rays and the spot) For (actually) the spot is held by the moon by her orb only If on the other hand an upamā was understood as 'the spot like the rosary' the spot would be prominently understood. And because it does not intrinsically possess the quality of 'being held by rays' we shall have to resort to metaphorical usage even in the principal connotation only

Such a Commixture is seen in case of two figures of words as well For example -

Here shines this mountain-slope, which has disturbed the dance of demons, which has a swiftly-flowing, roaring river-current, and the elephants protect well the herd,—(elephants) which are excellent owing to unceasing rut, which are mighty and which pull down trees 181

Here the figure Rhyme and the figure Anuloma-pratiloma which is a variety of Citra, are occurring in two quarters and are mutually interdependent

(A second variety of Commixture occurs) when there is non-determination (of a particular figure) there being no ground for (nyāya) or ground against (doṣa) for determining any one particular figure.

द्वयोर्बहूनां वा अलंकाराणामेकत्र समावेशोऽपि विरोधात् न यत्र युगपदवस्थानाम्, न चैकतरस्य परिग्रहे साधकम्, तदितरस्य वा परिहरे बाधकमस्ति, येनैकतर एव परिगृह्येत, स निश्चयाभावरूपो द्वितीयः संकरः। समुच्चयेन संकरस्यैवाक्षेपात्। उदाहरणम्—

जह गहिरो जह रअणणिब्भरो जह अ णिम्मलच्छाओ।

तह किं विहिणा एसो सरसवाणीओ जलणिही ण किओ ॥१८२॥

[ यथा गभीरो यथा रत्ननिर्भरो यथा च निर्मलच्छायः।

तथा किं विधिना एष सरसपानीयो जलनिधिर्न कृतः॥ ]

अत्र समुद्रे प्रस्तुते विशेषणसाम्यादप्रस्तुतार्थप्रतीतिः किमसौ समा-  
सोक्तिः किम् अब्धेरप्रस्तुतस्य मुखेन कस्यापि तत्समगुणतया प्रस्तुतस्य  
प्रतीतिः इयमप्रस्तुतप्रशंसा इति संदेहः। यथा वा—

नयनानन्ददारीन्दीर्घिम्बमेतत् प्रसीदति।

अधुनापि निरुद्धाशमविशर्णिमिदं तमः ॥ १८३ ॥

When two or more figures though found at one place cannot co-exist simultaneously because of mutual contradiction and when there is no favourable reason for accepting the one or unfavourable reason for rejecting the other, so that either of those could be accepted (definitely) that is the second variety of Commixture characterised by non-determination. For the word *ca* (*samuccaya*), implies Commixture only. For example:

Why is it that the ocean was not made to have sweet water by the creator, in the same way in which he made it deep, full of jewels and of pure colour? 182

Here there arises a doubt viz. Is this Speech of Brevity because there is an apprehension of an irrelevant matter, on account of common adjectives, when the sea is relevant; or is this Indirect Description because there is the apprehension of someone relevant through the medium of the nonrelevant ocean, on account of similar qualities? Or as in the following:

Here shines the orb of the moon, which gives delight to the eyes and still even now, this darkness, enveloping the quarters is undispeled. 183



अत्र किं कामस्योद्दीपकः कालो वर्तते इति भङ्ग्यन्तरेणाभिधानात् पर्यायोक्तम्, उत वदनस्येन्दुबिम्बतया अध्यवसानात् अतिशयोक्तिः, किं वा एतदिति वक्त्रं निर्दिश्य तद्रूपारोपवशात् रूपकम्, अथवा तयोः समुच्चयविवक्षायां दीपकम्, अथवा तुल्ययोगिता, किमु प्रदोष-समये विशेषणसाम्यादाननस्यावगतौ समासोक्तिः, आहोस्वित् मुखनैर्म-ल्यप्रस्तावात् अप्रस्तुतप्रशंसा इति बहूनां संदेहादयमेव संकरः ।

यत्र तु न्यायदोषयोरन्यतरस्यावतारः तत्र एकतरस्य निश्चयात् न संशयः । न्यायश्च साधकत्वम् अनुकूलता वा, दोषोऽपि बाधकत्वं प्रति-कूलता वा । तत्र

सौभाग्यं वितनोति वक्त्रशशिनो ज्योत्स्नेव हासद्युतिः ॥ १८४ ॥

Herein there occurs this very variety of Commixture due to the doubt about the occurrence of many figures thus Is this Periphrasis because here is told indirectly the fact viz this time is an excitant of cupid? Or is it Hyperbole because that face is identified with the orb of the moon? Or is it a Metaphor, based on superimposition of that (moon) on the face after pointing to the face with the word 'this'? Or is it Illuminator arising from a desire to convey the conjunction of the two? Or is it Equal Paring? Or is it Speech of Brevity where one understands the face -due to the similarity of adjectives, the time being evening? Or is it Indirect Description because of the revelance of clarity of face?

Where either a favourable or an unfavourable reason is present (to decide a particular figure) there no doubt arises because one (of the different possible figures) is determined (specifically to be existing in that particular instance) The word 'nyāya' (here), connotes the property of being a ground for, or favourableness And the word 'dosa' means the property of being opposed to or unfavourableness. Apropos this

The beauty of smile like moonlight enhances the charm of the moon-like face.

इत्यत्र मुख्यतया अवगम्यमाना हासद्युतिर्वक्त्रे एवानुकूल्यं भजते इत्युपमायाः साधकम्, शशिनि तु न तथा प्रतिकूलेति रूपकं प्रति तस्याः अबाधकता ।

वक्त्रेन्दौ तव सत्ययं यदपरः शीतांशुरभ्युद्यतः ॥ १८५ ॥

इत्यत्रापरत्वमिन्दोरनुगुणं न तु वक्त्रस्य प्रतिकूलमिति रूपकस्य साधकतां प्रतिपद्यते, न तूपमाया बाधकताम् ।

राजनारायणं लक्ष्मीस्त्वामालिङ्गति निर्भरम् ॥ १८६ ॥

इत्यत्र पुनरालिङ्गनमुपमां निरस्यति, सदृशं प्रति परप्रेयसप्रियुक्त-स्यालिङ्गनस्यासंभवात् ।

पादाम्बुजं भवतु नो विजयाय मञ्जु-

मञ्जीरशिञ्जितमनोहरमम्बिकायाः ॥ १८७ ॥

इत्यत्र मञ्जीरशिञ्जितम् अम्बुजे प्रतिकूलम् असंभवादिति रूपकस्य

Herein the 'beauty of smile' which is principally apprehended is favourable to (the relevancy of) the face only, so this is a ground favourable for (understanding) a simile. But it is not exactly unfavourable to the moon and hence not (necessarily) an unfavourable ground apropos metaphor.

When your face-moon is already there, since this another moon has arisen—

185

Here 'anotherness' is a means helpful to (the prominence of) moon; but it is not unfavourable as such to the face. So it is a ground positive for (understanding a) metaphor but not a ground negative for a simile.

Lakṣmī closely embraces you, who are Nārāyaṇa in the form of king.

186

Here again the 'embrace' rules out simile. For it would be impossible for an embrace to be given by a beloved of some person to one who is similar to him.

May the lotus-like feet of Ambikā, charming with sweet jingling of anklets be for your victory.

187

Here the 'jingling of anklets' is opposed to a lotus; because of impossibility (of its being associated therewith). So it is a ground against metaphor (being understood here).

बाधकम्, न तु पादेऽनुकूलमित्युपमायाः साधकमभिधीयते। विध्युप-  
मार्दनो बाधकस्य तदपेक्षयोत्कटत्वेन प्रतिपत्तेः। एवमन्यत्रापि सुधिभीः  
परीक्ष्यम्।

स्फुटमेकत्र विषये शब्दार्थालंकृतिद्वयम्।

व्यवस्थितं च

अभिज्ञे एव पदे स्फुटतया यत् उभावपि शब्दार्थालंकारौ व्यवस्थां  
समासादयतः सोऽप्यपरः संकरः। उदाहरणम्—

स्पष्टोल्लसत्किरणकेसरसूर्याबिम्ब-

विस्तीर्णकर्णिकमथो दिवसारविन्दम्।

श्लिष्टाष्टदिग्दलकलापमुखावतार-

बद्धान्धकारमधुपावलि संचुकोच ॥१८८॥

अत्र एकपदानुप्रविष्टौ रूपकानुप्रासौ।

But it cannot be said to be favourable for simile because it is favourable to a foot. For an unfavourable ground which rules out an assertion of figures is more prominently apprehended than such a ground (favourable to the establishment of some figure), The wise should decide about such problems similarly

( And that is a third variety of Commixture ) when in one and the same place are clearly situated two figures of speech, one of word and one of sense,

And that is yet another ( variety of ) Commixture where in one and the same word, a figure of word and a figure of sense attain a co-existence. For example

Then the lotus in the form of day closed—(the lotus) which has pollen in the form of clearly shining rays, which has a big pericarp in the form of the orb of the sun, and which has a row of bees in the form of the darkness formed at the advent of evening ( mukha ) and which has a set of petals in the form of the eight directions touching together, 188

Here we have Metaphor and Alliteration situated in one word.

तेनासौ त्रिरूपः परिकीर्तितः ॥ ५५ ॥

तदयमनुग्राह्यानुग्राहकतया संदेहेन एकपदप्रतिपाद्यतया च व्यवस्थितत्वात् त्रिप्रकार एव संकरो व्याकृतः। प्रकारान्तरेण तु न शक्यो व्याकर्तुम्, आनन्त्यात् तत्प्रभेदानाम्।

इति प्रतिपादिताः शब्दार्थोभयगतत्वेन त्रैविध्यजुषोऽलंकाराः।

अलंकाराणां त्रिविधविभागस्य अन्वयव्यतिरेकहेतुत्वम्

कुतः पुनरेष नियमो यदेतेषां तुल्येऽपि काव्यशोभातिशयहेतुत्वे कश्चिदलंकारः शब्दस्य, कश्चिदर्थस्य, कश्चिच्चोभयस्येति चेत्। उक्तमत्र यथा काव्ये दोषगुणालंकाराणां शब्दार्थोभयगतत्वेन व्यवस्थायामन्वयव्यतिरेकावेव प्रभवतः, निमित्तान्तरस्याभावात्। ततश्च योऽलंकारो यदीयान्वयव्यतिरेकावनुविधत्ते, स तदलंकारो व्यवस्थाप्यते इति।

*Therefore, ( Commixture ) is said to threefold,*

55

Commixture has been explained here to be threefold only viz (1) When it is based on relation of the principal and subordinate (amongst constituent figures), (ii) when it is based on doubt, and (iii) when it is conveyed by the same word. It cannot be explained in any other (convenient) manner, because there would be no end to its sub-varieties.

Thus are expounded the figures of speech which are threefold according as they belong to word, or sense, or both.

If it were asked Why such a regulation be made at all that some figure belongs to word, some to sense and some to both, when all of them are equally capable of lending a great charm to poetry? To this a reply would be as follows. In the divisions of blemishes, excellences and figures in poetry as belonging to word, sense or both, it is the presence and absence alone which can decide that. For there is no other means to decide this matter. So whatever figure follows the presence or absence of any particular aspect (word, sense, or both) is said to be an alamkāra belonging to that.

एवं च यथा पुनरुक्तवदाभासः परम्परितरूपकं चोभयोर्भावाभावानुविधायितया उभयालंकारौ, तथा शब्दहेतुकार्थान्तरन्यासप्रभृतयोऽपि द्रष्टव्याः। अर्थस्य तु तत्र वैचित्र्यम् उत्कटतया प्रतिभासते इति वाच्यालंकारमध्ये वस्तुस्थितिमनपेक्ष्यैव लक्षिताः।

योऽलंकारो यदाश्रितः स तदलंकार इत्यपि कल्पनायाम् अन्वयव्यतिरेकावेव समाश्रयितव्यौ, तदाश्रयणमन्तरेण विशिष्टस्याश्रयाश्रयिभावस्याभावात्। इत्यलंकाराणां यथोक्तनिमित्त एव परस्परव्यतिरेको ज्यायान्।

अलंकारदोषाणामुक्तदोषेषु अन्तर्भाव

एषां दोषा यथायोगं संभवन्तोऽपि केचन।

उक्तेष्वन्तर्भवन्तीति न पृथक् प्रतिपादिताः ॥ ५६ ॥

Similarly, just as Semblance of Repetition and Consequential Mataphor are figures belonging to both (word and sense) because they follow (in their presence or absence) the presence or absence of both of these (simultaneously), so also Corroboration based on word and such other figures also should be understood (to be dependent on both). But because the strikingness of sense is prominently felt, in these figures, hence these have been treated in the midst of figures of sense notwithstanding the above factual position.

Even if it is imagined that an alaṃkāra belongs to that whereon it is dependent, still (ultimately) we shall have to resort to presence and absence (for determining the division of figures). For there cannot be any such special relation of supporter and supported apart from having a recourse to that principle (of presence and absence). Hence it is better to have the mutual distinction of figures made on grounds as explained earlier

*The defects of these (figures) though some are possible, are not separately treated, since they are included in those (defects) which have already been discussed.*

अनुप्रासदोषाः

तथा हि। अनुप्रासस्य प्रसिद्धयभावो वैफल्यं वृत्तिविरोध इति ये त्रयो दोषाः, ते प्रसिद्धिविरुद्धताम् अपुष्टार्थत्वं प्रतिकूलवर्णतां च यथा-क्रमं न व्यतिक्रामन्ति, तत्स्वभावत्वात्। क्रमेणोदाहरणम्—

चक्री चक्रारपङ्क्ति हरिरपि च हरीन् धूर्जटिर्धूर्ध्वजाग्रान्

अक्षं नक्षत्रनाथोऽरुणमपि वरुणः कूबराग्रं कुबेरः।

रंहः संघः सुराणां जगदुपकृतये नित्ययुक्तस्य यस्य

स्तौति प्रीतिप्रसन्नोऽन्वहमाहिमरुचेः सोऽवतात् स्यन्दनो वः ॥१८९॥

अत्र कर्तृकर्मप्रतिनियमेन स्तुतिः अनुप्रासानुरोधेनैव कृता, न पुराणेतिहासादिषु तथा प्रतीतेति प्रसिद्धिविरोधः।

भण तरुणि रमणमन्दिरमानन्दस्यन्दिसुन्दरेन्दुमुखि।

यदि सल्लीलोल्लापिनि गच्छसि, तत् किं त्वदीयं मे ॥ १९० ॥

To explain The three defects which may characterise Alliteration viz absence of usage, fruitlessness and opposition to style are respectively not different from Opposition to Usage, Non-nourishment of sense and Unfavourableness of letters; because they are possessed of the nature of these. (Now) instances (are given) in order

May that chariot of the hot-rayed one protect you—the row of spokes of which the wielder of the discus praises, the horses of which Indra praises, the yoke and banner-tops of which S'iva praises, the axle of which the lord of stars (i e. moon) praises, (the charioteer) Aruṇa of which Varuṇa praises, the yoke-end of which Kubera praises and the speed of which chariot, ever yoked for obliging the world, the group of gods, pleased with joy praises, day after and day. 189

Here the praise by particular correlation of an agent and object is made only in view of alliteration, for there is no such information in the legendary and historical works; and as such this is the fault of Opposition to usage.

Say, O young lady, whose moonlike face is beaming with delight, it you who speak very gracefully and loudly, if you go to the house of your lover, then why is it that your walking

अनङ्गुरेणन्मणिमेखलमविरतशिञ्जानमञ्जुमञ्जीरम् ।

परिसरणमरुणचरणे रणरणकमकारणं कुरुते ॥ १९१ ॥

अत्र वाच्यस्य विचिन्त्यमानं न किञ्चिदपि चारुत्वं प्रतीयते इत्य-  
पुष्टार्थतैवानुप्रासस्य वैफल्यम् ।

अकुण्ठोत्कण्ठया पूर्णमाकण्ठं कलकण्ठि माम् ।

कम्बुकण्ठ्याः क्षणं कण्ठे कुरु कण्ठार्तिमुद्धर ॥ १९२ ॥

अत्र शृङ्गारे परुषवर्णाडम्बरः पूर्वोक्तिरीत्या विरुध्यते इति परुषानु-  
प्रासोऽत्र प्रतिकूलवर्णतैव वृत्तिविरोधः ।

यमकदोष.

यमकस्य पादत्रयगतत्वेन यमनमप्रयुक्तत्वं दोषः । यथा—

भुजंगमस्येव मणिः सदम्भा ग्राहावकीर्णैव नदी सदम्भाः ।

दुरन्ततां निर्णयतोऽपि जन्तोः कर्षन्ति चेतःप्रसभं सदम्भाः ॥ १९३ ॥

O lady of red feet, wherein the jewelled girdle is loudly jingling and the beautiful anklets are continuously tinkling, cause an uneasiness to me, without any cause ? 190-161

Herein no charm whatever is apprehended even after reflection in case of the expressed sense; and so what is called fruitlessness of alliteration is just Non-nourishment of sense

O ( lady ) of sweet neck, make me who am filled to the neck with unchecked longing ( enjoy an embrace ) round the neck of that ( girl ) of conch-like neck for a moment, and remove the pain of my neck. 192

Here in the sentiment of Love, the display of harsh letters, is contradictory ( to poetic charm ) as stated earlier, so this alliteration of harsh letters here which is, a blemish of style, is the same as Unfavourableness of letters.

There introduction of rhyme which occurs only in three quarters is a defect ( called ) Unemployedness. For example :

The deceitful persons powerfully attract the heart of a person, even when he definitely knows their wickedness, like the jewel, possessed of brilliance, of a serpent and like a river of good water, infested with sharks. 193.

उपमायाम् उपमानस्य जातिप्रमाणगतन्यूनत्वम् अधिकता वा तादृशी अनुचितार्थत्वं दोषः । धर्माश्रये तु न्यूनाधिकत्वं यथाक्रमं हीनपदत्वमधिकपदत्वं च न व्यभिचरतः । क्रमेणोदाहरणम्—

चण्डालैरिव युष्माभिः साहसं परमं कृतम् ॥ १९४ ॥

वह्निस्फुलिङ्ग इव भानुरयं चकास्ति ॥ १९५ ॥

अयं पद्मासनासीनश्चक्रवाको विराजते ।

युगादौ भगवान् वेधा विनिर्मित्सुरिव प्रजाः ॥ १९६ ॥

पातालमिव नाभिस्ते स्तनौ क्षितिधरोपमौ ।

वेणीदण्डः पुनरयं कालिन्दीपातसंनिभः ॥ १९७ ॥

अत्र चण्डालादिभिरुपमानैः प्रस्तुतोऽर्थोऽत्यर्थमेव कदर्थित इत्यनुचितार्थता ।

In an Upamā, the inferiority about the class or size of the standard of comparison, or a superiority of that kind is the (same as) the defect (called) Impropropriety of Meaning. But inferiority or superiority residing in the (common) attribute, do not differ from the faults of Deficiency of word or Superfluity of word respectively. (Now) instances in order.

By you, who are like cāṇḍalas, a highly rash act was done. 194

This Sun is shining like a spark of fire. 195

This Cakravāka, seated on a lotus, shines like the divine Creator at the commencement of a Yuga, desirous of creating creatures. 196.

Your navel is like the nether world, your breasts are like mountains and this your big braid of hair again is like a cascade of Yamunā. 197

Here, by standards of [comparison like Candāla and like, the thing under description is extremely slighted and hence Impropropriety of Meaning (is the resultant defect).



स मुनिर्लोच्छ्रितो मौञ्ज्या कृष्णाजिनपटं वहन् ।

व्यराजन्नीलजीमूतभागाम्लिष्ट इवांशुमान् ॥ १९८ ॥

अत्रोपमानस्य मौञ्जीस्थानीयस्तडिल्लक्षणो धर्मः केनापि पदेन न प्रतिपादित इति हीनपदत्वम् ।

स पीतवासाः प्रगृहीतशार्ङ्गो मनोज्ञभीमं वपुराप कृष्णः ।

शतच्छदेन्द्रायुधवान् निशायां संसृज्यमानः शशिनेव मेघः ॥ १९९ ॥

अत्रोपमेयस्य शङ्खादेरनिर्देशे शशिनो ग्रहणमतिरिच्यते इत्यधिक-पदत्वम् ।

लिङ्गवचनभेदोऽपि उपमानोपमेययोः साधारणं चेत् धर्ममन्यरूपं कुर्यात्, तदा एकतरस्यैव तद्धर्मसमन्वयावगतेः सविशेषणस्यैव तस्यो-

That sage, marked by the girdle of muñjā grass and wearing the garment of the skin of a black antelope, shone like sun, covered by a portion of a dark cloud. 198

Here in case of the standard of comparison a characteristic in the form of lightning, corresponding to the Muñjā-girdle (of the upameya) is not stated by any word and this involves the defect of Deficiency of word

That Kṛṣṇa, clad in yellow garment, holding the Śārṅga bow, attained a lovely and awful form, like a cloud, possessed of lightning and rain-bow, being associated with the moon at night. 199

Here since the conch and the like is not mentioned in case of the object of comparison, the mention of the moon is superfluous; and thus (arises the defect of) Super-fluity of word.

If a difference in gender and number between the standard of comparison and object of comparison were to make the common attribute otherwise (i e. uncommon or exclusive) then only one of them would be understood to be possessed of that attribute; and so that qualified entity only would be

पमानत्वमुपमेयत्वं वा प्रतीयमानेन धर्मेण प्रतीयते इति प्रक्रान्तस्य अर्थस्य स्फुटमनिर्वाहादस्य भग्नप्रक्रमरूपत्वम् । यथा—

चिन्तारत्नमिव च्युतोऽसि करतो धिङ्मन्दभाग्यस्य मे ॥ २०० ॥

सक्तवो भक्षिता देव शुद्धाः कुलवधूरिव ॥ २०१ ॥

यत्र तु नानात्वेषु लिङ्गवचनयोः सामान्याभिधायि पदं स्वरूपभेदं नापद्यते, न तत्रैतद्दूषणावतारः । उभयथापि अस्य अनुगमक्षमस्वभावत्वात् । यथा—

गुणैरनर्घ्यैः प्रथितो रत्नैरिव महार्णवः ॥ २०२ ॥

तद्वेषोऽसदृशोऽन्याभिः स्त्रीभिर्मधुरताभूतः ।

दधते स्म परां शोभां तदीया विभ्रमा इव ॥ २०३ ॥

कालपुरुषविध्यादिभेदेषु न तथा प्रतीतिरस्वलितरूपतया विश्रान्तिमासादयतीत्यसावपि भग्नप्रक्रमतयैव व्यातः । यथा—

understood to be the upamāna or upameya (as the case may be) with a common attribute implied; so the intended matter under reference not being clearly carried through, obviously this would be the fault of Break of Procedure For example

Alas, you have slipped away, like a desire-yielding gem, from my hand. 200

Barley-grains, pure like a girl of a noble family, were eaten (by me) O lord. 201

Where, however, in spite of a difference of gender or number, the word expressive of the common attribute does not change its form, there this fault would not arise Because that common attribute can be understood as going with both For example

He is famous with priceless qualities as the great ocean with priceless gems 202

Her dress, not similar to that of other ladies and filled with charm, possessed a high charm like her sportive gestures. 203

Even when there is a difference in tense, person, or mood and the like, we do not get the apprehension (of the upamā), in an unhindered form, and hence that fault also is covered by the Break of Procedure. For example :

अतिथिं नाम काकुत्स्थात् पुत्रमाप कुमुद्वती ।

पश्चिमाद् यामिनीयामात् प्रसादमिव चेतना ॥ २०४ ॥

अत्र चेतना प्रसादमाप्नोति न पुनरापेति कालभेदः ।

प्रत्यग्रमज्जनविशेषविविक्तमूर्तिः

कौसुम्भरागरुचिरस्फुरदंशुकान्ता ।

विभ्राजसे मकरकेतनमर्चयन्ती

बालप्रवालवितपप्रभवा लतेव ॥ २०५ ॥

अत्र लता विभ्राजते न तु विभ्राजसे इति संबोध्यमाननिष्ठस्य पर-  
भागस्य असंबोध्यमानविषयतया व्यत्यासात् पुरुषभेदः ।

गङ्गेव प्रवहतु ते सदैव कीर्तिः ॥ २०६ ॥

इत्यादौ च गङ्गा प्रवहति न तु प्रवहतु इति अप्रवृत्तप्रवर्तनात्मनो विधेः ।

Kumudvatī obtained a son named Atithi from Kākutstha just as the intellect gets a clarity from the last watch of the night 204

Here intellect gets clarity not 'got' Thus here is a difference in tense

You whose form is particularly fresh on account of a recent bath, the skirt of whose silken garment is shining and lovely owing to Kusumbha-dye, shine, as you worship the shark-bannered god (Cupid), like a creeper giving out fresh foliage and sprouts, which (creeper) looks particularly fresh due to recent sprinkling, which is charming with lustrous (sphurad) pollen (ams'u) and lovely with the colour of flowers and which is honouring the shark-bannered (ocean). 205

Here the creeper 'shines' and not 'shine', and the last part (=termination 'se', in vibhrajase) which is related with the person addressed, has to be changed while applying to the unaddressed (creeper) and hence we have a change of person.

May your fame ever spread like Gangā. 206

Here Gangā 'flows' not 'let flow' So the injunction which aims at activating what is inactive, or any similar sense

एवंजातीयकस्य चान्यस्यार्थस्य उपमानगतस्यासंभवाद् विध्यादिभेदः ।

ननु समानम् उच्चारितं प्रतीयमानं वा धर्मान्तरमुपादाय पर्यवसितायाम् उपमायाम् उपमेयस्य प्रकृतधर्माभिसंबधान्न कश्चित् कालादिभेदोऽस्ति । यत्राप्युपात्तेनैव सामान्यधर्मेण उपमा अवगम्यते, यथा—‘युधिष्ठिर इवायं सत्यं वदतीति’—तत्र युधिष्ठिर इव सत्यवाद्ययं सत्यं वदतीति प्रतिपस्यामहे । सत्यवादी सत्यं वदतीति च न पौनरुक्त्यम् आशङ्कनीयम् । रैषोषं पुष्पातीतिवत्, युधिष्ठिर इव सत्यवदनेन सत्यवादी अयम्—इत्यर्थावगमात् ।

सत्यमेतत् । किंतु स्थितेषु प्रयोगेषु समर्थनमिदं, न तु सर्वथा निरवद्यम्, प्रस्तुतवस्तुप्रतीतिव्याघातादिति सचेतस एवात्र प्रमाणम् ।

is impossible in case of the standard of comparison and hence there is a difference of mood and the like.

If once were to say . if we complete (such) a simile by taking some other common property either stated or implied, then the upameya would be related with the (new) relevant property and there would arise no difference whatsoever of tense and the like Even when an upamā is understood through the common property already mentioned as in ‘He speaks truth like Yudhishthira even there we would understand it to mean : ‘He, who is truthful like Yudhishthira, speaks truth ’ And one should not argue that there would be redundancy in the words ‘truthful he speaks truth ’ Because we get meaning here that ‘he is truthful like Yudhishthira by speaking the truth’ just as we get ( a suitable meaning) in he nourishes him with monetary nourishment.

( The reply to such an argument would be ) This is a fact But such ( argument) can only ( be made ) in support of existing usage, but it is by no means blameless, because it obstructs the understanding of the matter-in-hand ( viz simile ) so only the men of heart are the authority here.

असादृश्यासंभवावप्युपमायाम् अनुचितार्थतायामेव पर्यवस्यतः ।

यथा—

ग्रथ्नामि काव्यशशिनं विततार्थरश्मिम् ॥ २०७ ॥

अत्र काव्यस्य शशिना अर्थानां च रश्मिभिः साधर्म्यं कुत्रापि न प्रतीतमित्यनुचितार्थत्वम् ।

निपेतुरास्यादिव तस्य दीप्ताः शरा धनुर्मण्डलमध्यभाजः ।

जाज्वल्यमाना इव वारिधारा दिनार्धभाजः परिवेषिणोऽर्कात् ॥ २०८ ॥

अत्रापि ज्वलन्त्योऽम्बुधाराः सूर्यमण्डालात् निष्पतन्त्यो न संभवन्तीत्युपनिबध्यमानोऽर्थोऽनौचित्यमेव पुष्पाति ।

उत्प्रेक्षादोषः

उत्प्रेक्षायामपि संभावनं ध्रुवेवादय एव शब्दा वक्तुं सहन्ते, न यथा-  
शब्दोऽपि । केवलस्यास्य साधर्म्यमेव प्रतिपादयितुं पर्याप्तत्वात् । तस्य-  
चास्यामविवक्षितत्वादिति तत्राशक्तिरस्यावाचकत्वं दोषः । यथा—

Absence of similitude and Impossibility in a simile, amount to Impropriety of meaning. For example in—

I weave (compose) a moon-like poem, sending out ray-like meaning. 207

Here a co-attributeness between poetry and moon, and between senses and rays is not cognised anywhere, hence the fault of Impropriety of meaning

Blazing arrows as though fell out from his mouth, which was situated in the midst of the bow drawn to a circle, like burning streams of water as though from the sun, at the zenith of the day and having a halo around. 208

Herein also burning streams of water coming out of the orb of the sun are (simply) impossible, and so the meaning conveyed leads to Impropriety of meaning.

In Poetic Fancy the imagining can be conveyed only by words 'dhruva', 'iva', and the like and not by the word 'yathā' too. For by itself this word can only convey co-attributeness. And that is not intended in this figure (viz. Poetic Fancy). So the inability of the word to convey Poetic fancy is the fault of Inexpressiveness. For example :

उद्ययौ दीर्घिकागर्भान्मुकुलं मेचकोत्पलम् ।  
नारीलोचनचातुर्यशङ्कासंकुचितं यथा ॥ २०९ ॥

अर्थान्तरन्यासदोषः

उत्प्रेक्षितमपि तात्त्विकेन रूपेण परिवर्जितत्वात् निरुपाख्यप्रख्यम्,  
तत्समर्थनाय यत् अर्थान्तरन्यासोपादानम् तत् आलेख्यमिव गगनत-  
लेऽत्यन्तमसमीचीनमिति, निर्विषयत्वमेतस्य अनुचितार्थतैव दोषः ।  
यथा—

दिवाकराद् रक्षति यो गुहासु लीनं दिवाभीतमिवान्धकारम् ।

क्षुद्रेऽपि नूनं शरणं प्रपन्ने ममत्वमुच्चैःशिरसामतीव ॥ २१० ॥

अत्राचेतनस्य तमसो दिवाकरात् त्रास एव न संभवतीति कुत एव  
तत्प्रयोजितमद्भिणा परित्वाणम् । संभावितेन तु रूपेण प्रतिभासमान-  
स्यास्य न काचिदनुपपत्तिरवतरतीति व्यर्थ एव तत्समर्थनायां यत्नः ।

A blue lotus, in the form of a bud, came out from the  
interior of the water-tank, closed as if through a fear of the  
beauty of women's eyes. 209

Though a thing may be fancied, such a thing, lacking a  
factual nature, is as good as unreal; and so any resort to  
Corroboration to substantiate it is as improper as painting the  
sky. And so provincelessness of that (viz. Corroboration)  
amounts to the fault of Impropriety of meaning. For example:

Which (Himālaya) protects the darkness which is lurking  
in its caves as though afraid (of the sun) during day-time.  
In case of persons who hold their head high, they have  
affection even for an insignificant being who seeks refuge with  
them. 210

Now herein, when the non-sentient darkness has no fear  
possible from the sun, whence can there be its protection  
by the mountain on that score? And when anything exists  
only in an imaginative form, there is no implausibility about it  
and hence any attempt to corroborate it is futile.

## समासोक्तिदोष

साधारणविशेषणवशादेव समासोक्तिरनुक्तमपि उपमानविशेषं प्रकाशयतीति तस्यात्र पुनरुपादाने प्रयोजनाभावात् अनुपादेयता यत् तत् अपुष्टार्थत्वं पुनरुक्तता वा दोषः। यथा—

स्पृशति तिग्मरुचौ ककुभः करैर्दयितयेव विजृम्भिततापया ।

अतनुमानपरिग्रहया स्थितं रुचिरया चिरयापि दिनश्रिया ॥२११॥

अत्र तिग्मरुचेः ककुभां च यथा सदृशविशेषणवशेन व्यक्तिविशेषपरिग्रहेण च नायकतया नायिकात्वेन च व्यक्तिः, तथा ग्रीष्मदिवसश्रियोऽपि प्रतिनायिकात्वेन भविष्यतीति किं दयितयेति स्वशब्दोपादानेन।

श्लेषोपमायास्तु स विषयः, यत्रोपमानस्योपादानमन्तरेण साधारणेष्वपि विशेषणेषु न तथा प्रतीतिः। यथा—

A Speech of Brevity reveals a particular standard of comparison, though unmentioned, through some common adjectives. So there is no purpose in stating again that (standard of comparison). And the consequent unmentionableness of (such a statement thereof if made) is the same as the fault of Non-nourishment of Sense or Redundance. As for example.

When the hotrayed (sun) touched the directions by his rays (also hands,) the beautiful Glory of Day, whose heat (also affliction) was manifest, though long, assumed a still greater proportion 1 e length (also pride) like a beloved 211

Here just as by common adjectives and by use of particular genders (vyakti) sun and the directions are understood to be here and heroine, similarly the Glory of Summer Day can be understood to be the rival-heroine. So what is the necessity of specifically using the word beloved (dayitā)?

It is the province of Paronomastic Simile, wherein without mention of the standard of comparison, there is no apprehension that way thereof, even when common adjectives are used. As for example

इयं च पल्लवाताम्रभास्वत्करविराजिनी ।  
प्रभातसंध्येवास्वापफललुब्धेहितप्रदा ॥ २१२ ॥

अप्रस्तुतप्रशंसादोष

अप्रस्तुतप्रशंसायामपि उपमेयम् अनयैव रीत्या प्रतीतं न पुनः प्रयोगेण कदर्थतां नेयम् । यथा—

आहूतेषु विहंगमेषु मशको नायान् पुरो वार्यते  
मध्येवारिधि वा वसंस्तृणमणिर्धत्ते मणीनां रुचम् ।  
खद्योतोऽपि न कम्पते प्रचलितुं मध्येऽपि तेजस्विनां  
धिवक्सामान्यमचेतनं प्रभुमिवानामृष्टतत्त्वान्तरम् ॥ २१३ ॥

अत्र अचेतनस्य प्रभोरप्रस्तुतविशिष्टसामान्यद्वारेणाभिव्यक्तेरयुक्तमेव पुनः कथनम् ।

And this (Pārvati), like Morning Twilight is adorned by shining hands red like sprouts (pun shining with the rays of the sun and red like sprouts) and who is beneficial towards those who are greedy of fruit that is not easily-attainable viz. mokṣa (pun. beneficial towards those who are keen on the fruit of wakefulness). 212

So also in Indirect Description a standard of comparsion, which is understood in this very way, should not be spoilt by a direct mention again As for example.

When sky-rovers are called, a mosquito coming forward cannot be warded off. A grass-jewel, residing in the midst of the ocean assumes the lustre of of jewels. A glow-worm also does not tremble to move amidst the lustrous. Fie upon the indiscriminate generality which like an indiscriminate master, does not consider the instrinsic nature of things. 213

Herein, it is not proper to make mention an of indiscriminate master when it is already conveyed through the non-relevant qualified generativity



तदेतेऽलंकारदोषाः यथासंभविनोऽन्येऽप्येवंजातीयकाः पूर्वोक्तयैव  
दोषजात्या अन्तर्भाविताः न पृथक् प्रतिपादनमर्हन्ति ।

इति संपूर्णमिदं काव्यलक्षणम् ।

इत्येष मार्गो विदुषां विभिन्नोऽप्यभिन्नरूपः प्रतिभासते यत् ।  
न तद् विचित्रं यदमुत्र सम्यग्विनिर्मिता संघटनैव हेतु ॥ २१४ ॥  
इति काव्यप्रकाशेऽर्थालंकारनिर्णयो नाम दशम उल्लासः ।

समाप्तश्चायं काव्यप्रकाशः ।

Thus these defects of figures of speech and such other defects as are possible according to circumstances, are included in the class of defects, earlier discussed, and do not deserve a separate treatment.

Thus ends the treatment of the nature of Poetry.

That this path (of Poetics), though diverse, appears to the learned to be uniform,—that is no wonder. For herein the cause (of this unity) is a co-ordination which has been correctly achieved

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Thus ends the Tenth Flash, named the Determination of the Figures of Sense in the Light of Poetry.

And here ends the Light of Poetry.

# NOTES

[N. B. The following pages give exhaustively all the critical and exegetical textual notes on Kāvyaaprakāśa I-II-III-X, that are normally required. A special feature of this book is the numerous critical notes on the different individual topics treated by Mammata in these Ullāsas. Five critical notes on kārīkās 1, 2, 3, 4 ab, 4 cd-5 of Ullāsa I, one critical note on the subject-matter of Ullāsa II & III together, and critical notes on all the figures of speech in Ullāsa X together give an exhaustive critical survey of the entire subject-matter covered by Mammata in these Ullāsas. Students are also reminded that the close, literal and yet literary translation given under the text is an integral part of a textual study and should be read side by side with the Notes.]

## ULLĀSA I

### Page 1

काव्यप्रकाश – ‘Light of Poetry’. The word काव्यप्रकाश is generally interpreted as काव्यस्य प्रकाश. Prof. Gajendragadkar also interprets the word similarly and he clarifies the suppressed metaphor in that word as follows काव्यमेव चन्द्रः तस्य प्रकाशः काव्यचन्द्रप्रकाश. And he further observes that just as the moonlight enables us to see and enjoy the moon, similarly this काव्यप्रकाश shall enable us to understand and appreciate Poetry. Personally we feel that a far more satisfactory and hence preferable way to explain the title would be as follows. काव्ये प्रकाश काव्यप्रकाश ‘Light on Poetry’ i. e. a work that throws light on the name and nature of Poetry.

प्रथम उल्लास – ‘The First Flash’. The whole work being ‘Light’ its constituent chapters are appropriately enough called ‘Flashes’. The word ‘ullāsa’ may remind one of ‘a flash of lightning’, ‘a flicker of a flame’, ‘twinkling of a star’ or ‘a flash of the revolving light from a lighthouse!’

Kārīkā 1 This kārīkā constitutes the traditional mangala verse in honour of an appropriate and favourite deity (समुचित-इष्ट-देवता) which the author (ग्रन्थकृत्) composes at the very

outset of his work (ग्रन्थारम्भे) to ward off obstacles (विघ्नविधा-  
ताय). कविभारती or the Poet's Muse is both an appropriate  
deity to be praised at the beginning of a work on काव्यशास्त्र as  
also the favourite deity of our author. So the author natu-  
rally mentally touches (परामृशति) i.e. thinks of or praises or  
glorifies or invokes that deity. The Mangala verse, while  
directly describing the creation of the Poet (कविभारतीनिर्मिति),  
indirectly shows its superiority over the creation of the creator  
(ब्रह्मनिर्मिति). The वृत्ति on the कारिका clearly explains this  
superiority. We get here a shade of व्यतिरेकालङ्कार

कवेर्भारती— The Poet's Speech or the Poet's Muse.

निर्मितिमादधती— unfolding a creation

नियतिकृतनियमरहितम्— free from all regulations of Nature  
(or Destiny). Poet's creation is not bound by laws of  
nature or destiny like the creator's creation which is नियतिशक्त्या  
नियतरूपा. In the creator's creation a lotus grows in water but  
in a poet's creation it can bloom in a lady's face. The nectar  
in विधिसृष्टि is found in ocean but in कविसृष्टि the lover finds it in  
his beloved's lower lip.

ल्लादैकमयीम्— The Poet's creation consists of joy alone, while  
in the creator's creation we get a mixture of pleasure, grief and  
infatuation.

अनन्यपरतन्त्राम्— not dependent on anything else apart from  
itself. The word could better have been अनन्यतन्त्राम् or अपरतन्त्राम्.  
अनन्यपरतन्त्राम् seems to have अन्य and पर redundant. We can  
obviate this difficulty by taking परतन्त्र to mean dependent, अन्य-  
परतन्त्र 'dependent on other,' and अनन्यपरतन्त्र 'not dependent on  
other'. Poet's creation does not stand in need of any worldly  
causal factors for its production, like समवायिकारण (material  
causes) and असमवायिकारण (non-intimate causes) and निमित्त-  
कारण (instrumental causes).

नवरसरुचिरा— Charming with nine sentiments (or with new  
sentiments). Poet's creation has nine रस or sentiments viz.  
शृङ्गार, वीर, करुण, रौद्र, हास्य, भयानक, बीभत्स, अद्भुत and शान्त.  
According to Bharata there were eight Rasas; Mammaṭa  
accepts the ninth Rasa S'ānta. The रस in ब्रह्मसृष्टि on the

other hand are only six viz. मधुर sweet, आम्ल sour लवण saline, कटु pungent, कषाय astringent and तिक्त bitter. So in point of number कविसृष्टि beats ब्रह्मसृष्टि But not only in quantity but in quality also the कविसृष्टि wins over ब्रह्मसृष्टि, because, while all the nine रस of कविसृष्टि are uniformly charming, the same cannot be said of the six flavours of ब्रह्मसृष्टि all of which are not हृद्य or agreeable.

[ रस is one of the most important topics in the Alamkāras'āstra and it would not be amiss if we try to know a little more about it at this place The development of a रस is thus described : 'विभावेनानुभावेन व्यक्त सञ्चारिणा तथा । रसतामेतिर त्यादि . स्थायिभावः सचेतसाम् ॥ -साहित्यदर्पण III : There are in our hearts certain permanent moods or latent emotions called स्थायिभावाः, which, when excited and made manifest by विभावाः, अनुभावाः and सञ्चारि-भावाः, attain to the position of a रस or sentiment " (G) ]

सुखदुःखमोहस्वभावा—Here a reference to Sāṃkhya tenets is implicit According to them the world is constituted of सत्त्व, रजस् and तमस् which respectively lead to सुख दुःख, and मोह-परमाणा. etc—Here we get a reference to the Nyāya-Vaiśeṣika conception of threefold causes—समवायिकारण (material cause), असमवायिकारण (non-intimate cause) and निमित्तकारण (instrumental cause) e. g. in case of a पट the तन्तुs are its समवायिकारण, तन्तुसंयोग the असमवायिकारण and तुरीवेमादि the निमित्तकारण Further according to Vaiśeṣikas परमाणुs are the ultimate material cause of worldly objects.

**Critical Note on Kārikā 1**—Mammata in the Mangala verse of his Kāvya-prakāśa has brought the *Superiority* of 'Kavīsrṣṭi' over 'Brahmasrṣṭi'. The adjectives (i) Niyatikṛtānīya-marahitā (ii) lhadāikamayī (iii) ananyaparatantrā (iv) navara-sarucirā, while describing the Kavīsrṣṭi directly, indirectly imply that the Brahmasrṣṭi is not like that and hence inferior. The implication of each of these terms is brought out by Mammata in his vṛtti on the kārikā. We shall examine the four adjectives one by one in this light.

(i) नियतिकृन्नियमरहिताम्—The Kavīsrṣṭi is free from the rules of Nature (or Destiny). On the other hand Brahmasrṣṭi is

'niyatis'aktyā niyatarūpā' i.e. limited by the laws of Nature (or Destiny) Thus for example in Brahmasrṣṭi a lotus can be found only in water. Nectar can be found in the milky ocean, the different seasonal flowers shall bloom in their respective seasons But in Kavisrṣṭi no such rules of time and place fetter his creation A poet can speak of 'करारविन्देन पदारविन्द मुखारविन्दे विनिवेशयन्तम् and c' or कमले कमलोत्पत्ति. श्रूयते न, न वृश्यते । बाले तव मुखाम्भोजे कथमिन्दीवरद्वयम्॥', or he can speak of the प्रियाधरामृतपान, or he can speak of the flowers of six seasons found blooming in unison in Yaksā's garden (in the Maghadūta) or in Rāvaṇa's city (in Śiśupālāvadha). This unfettered nature of Kavisrṣṭi certainly makes it superior to Brahmasrṣṭi which cannot boast of it.

(ii) लह्मादकमयीम्—The poet's creation gives us 'joy' and joy' only Whatever Rasa the poet depicts the reader gets 'lāhā' or joy therefrom. Thus poetry always and invariably gives us Kāvyaṇanda only But the creation of Brāhmā is not like that It is 'Sukha-duḥkha-moha-svabhāvā' as Mammata observes in his vṛtti The creation of Brāhmā is fashioned of the three guṇas—sattva, rajas and tamas, which respectively lead to sukha duḥkha and moha, which we find everywhere in the world. Here also the लह्मादकमयी कविसृष्टि scores over the सुखदुःखमोहस्वभावा ब्रह्मासृष्टि.

(iii) अनन्यपरतन्त्रा—The poet's creation is not dependent on any extraneous factor in its unfolding. 'अपारे कविससारे कविरेक प्रजापति । यथास्मै रोचते विश्वं तथैव परिवर्तते॥' A poet can take up 'airy nothings and give them a local habitation and a name.' His creation does not stand in need of samavāyī, asamavāyī and nimittakāraṇas which Brāhmā's creation requires The latter, says Mammata is परमाप्वाद्युपादानकर्मादिसहकारिकारणपरतन्त्रा (he does not mention the asamavāyīkāraṇa), while the Poet's creation is 'ananyaparatantrā'. Hence also the superiority of Kavisrṣṭi. For anyone would admit that svatantratā is superior to paratantratā.

(iv) नवरसरविराम्—The Poet's creation is charming with nine Rasas (शृङ्गारवीरकरुणारौद्रहास्यभयानका । बीभत्साद्भुतशान्ताख्या .....॥)

The creation of Brahmā has only six rasas to boast of [मधुर-आम्ल-लवण-कटु-कषाय-तिक्त-भेदात् (षडविध ) रस ] Further the nine Rasas in the Poet's creation are all charming and givers of delight But the six Rasas in Brahmā's creation are not uniformly pleasing ब्रह्मसृष्टि thus being 'षड्रसा, न च हृद्यैव तै । gets beaten both in quantity and quality by the कविसृष्टि which has nine Rasas and all of them agreeable

In this way Mammata shows that Kavīsrsti wins on all the four counts; and its superiority over Brahmasrsti is thus established. And hence it is befittingly called 'victorious' (अत एव जयति ।)

## Page 2

*Kārikā 2* The six purposes of Poetry mentioned in this कारिका can be stated as follows (i) काव्य यशसे भवति (ii) काव्य अर्थकृते भवति (iii) काव्य व्यवहारविदे भवति (iv) काव्य शिवेतरक्षतये भवति (v) काव्य सद्यः परनिर्वृतये भवति (vi) काव्य कान्तासमिततया उपदेशयुजे च भवति । 1 e Kāvya leads to (i) Fame (ii) Acquisition of wealth (iii) Knowledge of worldly usage (iv) Warding off of evils (v) Immediate and supreme delight and (vi) Advice in the way of a beloved. These six purposes are explained at length in the वृत्ति on this कारिका.

कालिदासादीनामिव यश — Fame acquired by famous Poets like Kālidāsa and others is too patent to require any explanation. Great poets like Kālidāsa, Vālmiki, Vyāsa, Shakespeare, Homer, Goethe and the like have their names indelibly carved in the Temple of Fame

श्रीहर्षादीर्घादीनामिव धनम्—Bānabhatta was the court-poet of the famous king Śrīharsa of Sthanesh'var (606 A. D.-617 A. D.). Bāna himself tells in his Harsacarita how he received vast amounts of wealth from his patron Also cp. the following verse from सुभाषितावलि— 'हेम्नो भारशतानि वा मदमुचा वृन्दानि वा दन्तिनाम् । श्रीहर्षेण समर्पितानि कवये बाणाय कुत्राद्य तत् ॥ या बाणेन तु तस्य सूक्तिनिकरैरुद्वृत्ता कीर्तयस्ता कल्पप्रलयेऽपि यान्ति न मनाङ्ग मन्ये परिम्लानताम् ॥ " The variant reading धावकादीनाम् for बाणादीनाम् is an obvious error, for there is no poet named Dhāvaka known to history, who was patronised by Śrīharsa, and later fanciful

attempts by some to make some धावक an author of Ratnāvalī who foisted the work on his patron Bāṇa are figments of imagination.

राजादिगतो. Poetry enables one to understand about manners at royal courts and the like—of course this reference to royal courts should be viewed against the ancient Indian social background. The implication of this purpose is to emphasize the fact that we cannot get all experience in world first hand and can learn much through literature about it

आदित्यादे. ...अनर्थनिवारणम्— The reference is to the story of the poet Mayūra who secured freedom from leprosy by the favour of sun and such other anecdotes current about शिवेतरक्षति. We enumerate here a few well-known anecdotes (I) The poet Mayūra was a contemporary of Bāṇabhatta and according to tradition was his father-in-law or brother-in-law. One day, while returning after his morning constitutional, he passed by Bāṇa's house and he overheard at that early hour of morning a lovequarrel between Bāṇa and his wife. Bāṇa was trying to pacify his wife who was angry for some reason and he addressed a verse to her But when three quarters of the verse were complete, Bāṇa's muse failed him Mayūra, from outside, supplied the remaining quarter [ The whole verse is गतप्राया रात्रिर्वरतनु शशी शीर्यत इव प्रदीपोऽय निद्रावशमुपगतो घूर्णत इव प्रणामान्तो मानस्यजसि न तथापि क्रुधमहो कुचप्रत्यासत्त्या हृदयमपि ते चण्डि कठिनम् ॥ ] Bāṇa's wife did not like an outsider's intrusion in her privacy; and little realising he was Mayūra (her father or brother) cursed him to be a leper. Mayūr, who consequently became a leper, got rid of leprosy by composing the work Sūryas'ataka (ii) The second story begins here. Bāṇa became jealous of Mayura's greatness as a devotee, and so he maimed his own hands and feet and then by composing the Cāndī's'ataka is said to have regained his retrenched limbs (iii) On seeing the eminence of these two Brahmin poets, the king of that place requested the Jain Ācārya Mānatunga to work some such miracle which he refused as he believed that religion should be followed for its own sake and not for miracles. He was consequently put in chains in a prison by the

king and there he composed his भक्तानरस्तोत्र of 44 verses, and with the composition of each verse, one after other of the 44 chains that fettered him snapped up; and he was automatically released (iv) Venkatādhvarin, author of Visvaguṇāḍars'acampū had incurred the displeasure of gods on account of a censorious description of several gods in that poem, and he became blind. He regained his sight by composing the poem Lakṣmīśahasra. (v) Jayadeva by a recitation of his Gītagovinda is said to have revived his dead wife (vi) Jagannātha, who was made an outcaste for marrying a Muslim girl, got himself sanctified by getting the river Gangā to rise up 52 steps with the 52 verses of his poem गङ्गालहरी and purify him by touching him (vii) Bilhana, composing his चोरपञ्चाशिका on the way to gallows, got his capital punishment annulled and his beloved united to him (viii) Kṛṣṇadayārnava, a Marathi poet, by composing a commentary हरिवरदा on भागवत-दशमस्कन्ध got freed from leprosy.

सकल...आनन्दम्— The delight one gets by reading a Kāvya has rightly been called the greatest of its purposes. This delight is obtained instantaneously and arises from relishing the sentiments. This clause clearly shows that Mammata was a protagonist of Rasa theory.

प्रभुसमित...उपदेश च. .करोति— Herein Mammata tells how Kāvya conveys its advice like a beloved (not merely wife; she must be कान्ता beloved wife). This is achieved by the subordination of शब्द and अर्थ to रस in काव्य. This distinguishes काव्य from वेदs, which like a master, order preremptorily, being शब्दप्रधान,—and from the इतिहासपुराणs which like a friend recommend some action, being अर्थप्रधान. Kāvya on the other hand is रसप्रधान with शब्द and अर्थ subserving रस. Here also by emphasizing रसप्राधान्य of काव्य, Mammata shows himself to be a follower of the Rasa school.

### Page 3

यथायोग कवेः सहृदयस्य च— The various purposes of Kāvya accrue to the poet or the appreciative reader or to both as the case may be. Thus fame is obviously a thing which accrues



to the poet. So also wealth arising from poetry is normally earned by the poet. The knowledge of व्यवहार arising from काव्य accrues to the reader. शिवेतरक्षति can accrue to both सद्यः-परनिर्वृति is mainly for the reader, though the poet must also be enjoying an exstasy when he composes poetry. And advice in the way of a beloved is clearly for the reader.

**Critical Note on Kārikā 2:** -In K P I 2 Mammata deals with the '*Purposes of Poetry*' (काव्यप्रयोजनानि). He has enumerated the following six prayojanas or purposes of poetry (i) यशस् (fame), (ii) अर्थकृत् (Acquisition of wealth), (iii) व्यवहारविद् (Knowledge of the ways of the world), (iv) शिवेतरक्षति (Destruction of evil), (v) सद्यः परनिर्वृति (Instantaneous and highest delight) and (vi) उपदेशयुक् (the conveying of advice)

Mammata explains these six prayojanas in his Vrtti on the above Kārikā. We give now Mammata's explanations suitably amplified --

(i) यशस् (Fame).—Mammata enumerates Yaś/as at the outset perhaps suggesting that fame is a very inviting attraction for a poet. A poet after all is human and has an ambition for fame and Kāvya can bring it, as it has already done in the case of Kālidāsa and others (कालिदासादीनामिव यशः)

(ii) अर्थकृत् (Acquisition of wealth).—Wealth is another purpose of poetry. In ancient India poets had the patronage of princes and potentates; and many poets earned by their poetry. Even to this day 'artha' is a purpose realised by at least the famous poets and writers. Mammata gives the illustration of Bāṇa getting wealth from king Śrīharsa through literary work (श्रीहर्षादिर्वाणादीनामिव धनम्).

(iii) व्यवहारविद् (Knowledge of the ways of the world).—This purpose of poetry is peculiar to the reader. One cannot have all the varied experience of the world first hand. But the works of great poets inform us about the manners, etiquettes and ways of the world and make us cultured and bahuśruta. 'Vyavahāravid' has been explained by Mammata as राजादिगत-उचिताचार-परिज्ञानम् i.e. knowing the appropriate etiquettes of

king's court etc, which of course is an understandable explanation considering Mammata's age

(iv) शिवेतरक्षति (Destruction of evil) — This purpose is served by poetry in as much as a poet (or a reader) may be able to get rid of some evil, like disease, bandhana etc by means of composing (or reading) some devotional poem. This was the belief in ancient times and Mammata has referred to the story of the poet Mayūra getting rid of an evil (viz leprosy) by the favour of Āditya. Stories about śivetaraksati are broadcast in ancient Indian literature and we enumerate below a few of them by name only (1) Mayūra and his Sūryaśataka (2) Bāna and Candīśataka (3) Mānatunga and his Bhaktāmara-stotra (4) Vyankatādhvarin and his Lakṣmīśahasra (5) Jayadeva and his Gītagovinda (6) Jagannātha and his Gangālaharī (7) Bilhana and Caurapañcāśikā (8) Kṛṣṇadayaṇava and his Harivaradā.

(v) सद्यःपरनिर्वृति (Instantaneous and highest delight):— Mammata has rightly observed that this purpose is सकलप्रयोजन-मौलिभूत (the crestmark of all purpose) i.e. the highest of all kāvyaprayojanas. It consists of the immediate bliss of the great kāvyānanda arising through the relishing of the Rasas in Poetry ( समनन्तरमेव...आनन्दम् ) This clearly shows that Mammata belongs to the Rasa school of poetry, voicing the view that 'Good poetry must please' काव्यानन्द is the prime purpose of poetry.

(vi) कान्तासम्मिततयोपदेशयुक् (Conveying an advice like a beloved).—Poetry conveys advice (उपदेश) in the manner of a beloved (कान्ता). Mammata explains कान्तासम्मितता at length. He says that there are three ways of conveying advice through words. (1) The way of the Vedas which is the way of the master who issues a preremptory command, (2) the way of इतिहासपुराण which is the way of a friend who conveys advice indirectly and (3) the way of Poetry which is the way of a beloved who conveys the advice in an ineffably sweet and indescribable way and makes the husband accept it without his feeling that he is being made to accept it (प्रमुसस्मित.....उपदेशम्).

यथायोगं कवे सहृदयस्य च—The different purposes of poetry enumerated above are not all uniformly accruing to the poet or to the reader. Some accrue to the poet, some to the reader, some to both. 'yas'as' and 'arthakṛt' are peculiar to the poet. 'vyavahāra-vid' 'sadyaḥparanirvṛti' and 'upades'ayuk' are peculiar to the reader (though 'sadyaḥparanirvṛti' in a way comes to a poet when he composes poetry), while शिवेतरशक्ति is common to both.

Does Poetry Please or Preach —By the way we shall notice in passing the problem as to whether poets *please* or *preach* according to Mammata. As he has very emphatically stated काव्यानन्द to be the सकलप्रयोजनमौलिभूतप्रयोजन he clearly seems to be subscribing to the view of 'poetry for pleasure,' or 'Art for Art's sake'. But he also mentions उपदेशयुक् as a प्रयोजन. So poetry according to him can preach as well. Perhaps we may do justice to Mammata by summing up his view as "*Poetry may preach, please it must.*"

Kārikā 3—शक्ति—Poetic genius or प्रतिभा cp. 'मनसि सदा सुसमाधिनि विस्फुरणमनेकधाभिधेयस्य। अक्लिष्टानि पदानि च विभान्ति यस्यामसौ शक्ति ॥--" रुद्रट's काव्यालङ्कार I 15, 'शक्तिशब्दश्चायमुपचरितः प्रतिभाने वर्तते।--राजशेखर's काव्यभोमासा, "प्रज्ञा नवनवोन्मेषशालिनी प्रतिभा मता।--भट्टेतौत quoted by क्षेमेन्द्र in his औचित्यविचारचर्चा.

निपुणता—proficiency This arises from a close study (अवेक्षण) of the ways of the world (लोक), the various branches of knowledge (शास्त्र) and poetical compositions (काव्य).

काव्यज्ञशिक्षयाभ्यास —A repeated practice under the guidance of those who know how to compose poetry and those who know how to appreciate it. Both these are काव्यज्ञs in their own way.

इति हेतुस्तदुद्भवे—The singular in हेतु is significantly used. It suggests that शक्ति, निपुणता and अभ्यास are collectively and not severally, the cause and not causes of poetry.

## Page 4

लोकवृत्त—affairs of the world. छन्दस्—Metrics. व्याकरण—Grammar. अभिधानकोश—Dictionaries of names कला—Arts. चतुर्वर्ग—the four puruṣārthas viz. dharma, artha, kāma and mokṣa. लक्षणग्रन्थs—works dealing with. व्युत्पत्ति—erudition, scholarship. करण—composing of poetry योजन—expounding or assessing or appreciating poetry. समुदिता न तु व्यस्ता—conjointly and not separately. निर्माणे समुल्लासे च—for the production and refinement of हेतुर्न तु हेतवः—'cause' and 'not causes'. Apropos the काव्यहेतु—compare the following remarks of Dandin in his Kāvyaḍars'a नैसर्गिकी च प्रतिभा श्रुत च बहुनिर्मलम् । अमन्दश्चाभियोगोऽस्या कारणं काव्यसम्पद ॥ न विद्यते यद्यपि पूर्ववासनागुणानुबन्धिप्रतिभानमद्भुतम् । श्रुतेन यत्नेन च वागुपासिता घृवं करोत्येव कमप्यनुग्रहम् ॥ तदस्ततन्द्रैरनिश सरस्वती क्रमादुपास्या खलु कीर्तिमीप्सुभि । कृशे कवित्वेऽपि जना कृतश्रमा विदग्धगोष्ठीषु विहर्तुमीशते ।—काव्यादर्श of दण्डिन् 103, 104, 106.

## Critical Note on Kārikā 3

In K. P. I 3 Mammata deals with the *Kāvyaḥetu* or the *cause of poetry*. He asserts that (1) S'akti (Poetical Genius) (2) Nipuṇatā (Learning or erudition) and (3) Abhyāsa (repeated practice) are *conjointly the cause and not the causes of poetry*. This means that according to Mammata these three elements together and not individually lead to the production of good poetry. We shall analyse these elements.

(1) शक्ति . (Poetical Genius):—S'akti (poetical genius or कविप्रतिभा) is very clearly the first and foremost cause of poetry. Unless the inborn pratibhā is there in a poet he shall not be able to produce real poetry. This faculty actually distinguishes a poet from a non-poet. It is inborn (cp. शक्ति. कवित्वबीजरूप. सस्कारविशेष.) and if it is not there, Kāvya would not be produced and if attempted to be produced per force would be ridiculous [cp. या (शक्ति) विना काव्यं न प्रसरेत् प्रसृतं वा उपहसनीयं स्यात् ।]

(2) निपुणता (Learning) —The second element necessary for poetry is Nipuṇatā arising from 'Loka-s'āstra-kāvyaḍi-avekṣaṇa'. Unless a poet is erudite also he would not be able

to write polished poetry and good poetry should not only have the spark but also the polish. Without erudition a poet may be what Shakespeare was called by Voltaire, somewhat like an inspired barbarian (exaggeration omitted) Shakespeare is also ridiculed for his little Latin and less Greek by Ben Jonson. So the necessity of learning is even admitted by Westerners like Voltaire or Ben Jonson. The erudition (nīpunatā) a poet has to acquire by knowledge of लोकवृत्त (the ways of the world) Śāstras (छन्दो....ग्रन्थानाम्), Kāvyaś (महाकविनिबन्धः) and history etc.

(3) अभ्यास (Repeated practice) —And beside the above two the third necessity is Abhyāsa or repeated practice in composition (करण) and criticism (योजन) of poetry, under the guidance of those who can compose and criticise poetry (काव्यं कर्तुं विचारयितुं च जानन्ति). Thus the guidance should be taken from those who know the art of poetry and those who know the science of poetry

हेतुर्न तु हेतवः —Mammata in his vṛtti expresses very explicitly what already had been conveyed by the word हेतु in singular in the Kārikā, that these three *conjointly are the cause and not the causes individually of poetry* (त्रय . हेतवः ).

*Is a poet born or made?* —The above discussion would show that Mammata belongs to the school of critics who would say that a poet is partly born and partly made. Out of the three elements together forming the 'Kāvya-hetu', Śakti the most essential element is inborn and to that extent a poet is born. The elements of Nīpunatā and Abhyāsa are यत्नसाध्य and to that extent a poet is made.

Mammata shall find many opponents here for many hold that a poet is born only and Śakti is the hallmark of poetry. But Mammata's view is that good poets should be refined poets and so all the three elements enumerated by him are necessary. This he seems to convey by saying that these three are the *cause* in the निर्माण and समुल्लास of poetry.

**Kārika 4ab**— This kārikā gives the काव्यस्वरूप which to all intents and purposes is the definition of Poetry or काव्यलक्षण as Mammata gives it; and it has aroused a lot of criticism which we shall soon review and assess in due course. The काव्यलक्षण given here gives the genus of काव्य to be 'शब्दार्थौ' (words and sense) and the differentia is supplied by the words 'अदोषौ' (free from defects i. e. काव्यदोषs), 'सगुणौ' (possessed of excellences i. e. काव्यगुणs) and अनलङ्कृती पुनः क्वापि (occasionally without figurs of speech).

### Page 5

दोषगुणालङ्कारा वक्ष्यन्ते—Mammata tells us that the दोषs, गुणs and अलङ्कारs would be discussed in due course and he does it in Ullāsas VII (दोषs), VIII (गुणs), and IX-X (अलङ्कारs-शब्दालङ्कारs in IX and अर्थालङ्कारs in X)

क्वापी.. काव्यत्वहानिः—Mammata is here slyly and unnecessarily shifting the position he took in the कारिका. In Kārikā he said that though poetry is generally सालङ्कार it can be occasionally निरलङ्कार. Now he says in वृत्ति that poetry generally is सालङ्कार and occasionally अस्फुटालङ्कार (not निरलङ्कार). This is an unnecessary shift of policy!

य कौमारहर.० The verse occurs in शाङ्गधर पद्धति (No 3768) and is ascribed to a lady poet named शीलाभट्टारिका. It speaks of a certain lady, who has the same eagerness for lovesport, as of old, though the lover, the caitra nights, the fragrant breezes and the lady are all the same. Familiarity of things has not yet bred any contempt! In शाङ्ग० the verse is given under असतीचरितम्, and the reading चौर्यसुरतव्यापार० for तत्र सुरतव्यापार० etc. gives a different colouring to the background. The lady is having secret dalliance with her lover either being unmarried or as an अन्योदा (in this latter case this love affair is obviously from her virgin days). The verse is cited as an example of a verse remaining good काव्य even in the absence of स्फुटालङ्कारs.

अत्र स्फुटो...सालङ्कारता।— The verse 'य कौमारहर.' etc is cited by Mammata as an instance of उत्तमकाव्य even in the absence of स्फुटालङ्कारs. What he means thereby is that there

are only अस्फुटालङ्कारs ( विभावना and विशेषोक्ति ) therein. As for the existence of रसवद् अलङ्कार, Mammata totally rules it out since the रस ( शृङ्गार ) in the verse occupies a principal position. The अस्पष्टत्व of विभावना and विशेषोक्ति can be explained as follows —

(a) अस्पष्टत्व of विभावना—विभावना ( Peculiar causation ) is defined as क्रियाया प्रतिषेधेऽपि फलव्यक्तिविभावना । It is thus characterised by a manifestation of effect even when the cause is denied Thus in this example

फलव्यक्ति — चेत समुत्कण्ठते  
हेतु — वरादीना भिन्नत्वम्  
हेत्वभाव — वरादीनि भिन्नानि न ।

The अस्पष्टत्व of विभावना results because the हेत्वभाव is stated positively as स एव हि वर etc instead of the technically necessary negative viz. वरादीनि भिन्नानि न ।

(b) अस्पष्टत्व of विशेषोक्ति—विशेषोक्ति is defined as “ विशेषोक्ति-रखण्डेषु कारणेषु फलावचः । ” i. e it is “ the non-statement of the effect when the causes are unbroken (i. e. operative). ” Thus in the present example—

हेतु — वरादीना तत्त्वम्  
फलम् — अनुत्कण्ठा  
फलाभावः— चेतः अनुत्कण्ठित न ।

The अस्पष्टत्व of विशेषोक्ति results because the फलभाव is stated positively as चेत. समुत्कण्ठते instead of the negative statement चेत. अनुत्कण्ठित न which is technically necessary.

It must be observed that Mammata is over-fastidious in calling विभावना and विशेषोक्ति अस्पष्ट for the superficial grammatical quibbling given above.

After explaining the अस्पष्टत्व of विभावना and विशेषोक्ति, we may take up the case of रसवद् अलङ्कार. The रसवद् अलङ्कार occurs when a sentiment is found to occupy a subordinate position in a stanza. But in the stanza यः कौमारहरः the Rasa viz. शृङ्गार is principal; and so the figure रसवद् is ruled out.

[ The figures of speech—विभावना and विशेषोक्ति are treated by Mammata in K. P. X, but he does not deal with the figure रसवद्. So we give a brief note on the same. The figure रसवद्—“Rasavat” is defined as—“प्रधानेऽन्यत्र वाक्यार्थे यत्राङ्गं तु रसादयः । काव्ये तस्मिन्नलङ्कारो रसादिरिति मे मतिः ।” (ध्वन्यालोक II 5) An example can be the following verse—“राममन्मथशरेण ताडिता दुःसहेन हृदये निशाचरी । गन्धर्वदुधिरचन्दनोक्षिता जीवितेशवसति जगाम सा ॥ (Raghu XI) अत्र श्रृङ्गारो वीरस्य अङ्गम् ]

**Critical Note on Kārikā 4 ab :—**K. P. I 4ab contains the famous ‘Kāvyalaksana’ or Definition of Poetry by Mammata.

Poetry is one of the most intriguing subjects for defining. In various ages, countries and climes, poetry is being defined by the critics of the age, and still to this day it has remained a sphinx refusing to be cast in any final mould of definition. It is a subject which as St. Augustine remarked: ‘If not asked, I know; if asked, I know not.’

In India too in the long history of Sāhityaśāstra, the definition of poetry has been repeatedly attempted by great rhetoricians. For defining Poetry one must know the ‘differentia’ i. e. the distinguishing mark of Poetry. And various differentia having been thought of, these gave rise to different schools of Poetry like to Rasa school, the Rīti school, the Dhvani school, the Vakrokti school and the Alamkāra school. Let us first see what definition Mammata has given in his Kāyaprakāśa.

**Mammata’s Kāvyalaksana** — Mammata defines poetry as: “तददोषौ शब्दार्थौ सगुणावनलङ्कृती पुनः क्वापि ।” i. e. “That (Poetry) consists of word and sense (शब्दार्थौ), free from blemishes (अदोषौ) possessed of excellences (सगुणौ) and at places again without figures of speech (अनलङ्कृती पुनः क्वापि)”.

**Analysis of this Kāvyalaksana:—**A definition should be ‘per proximate genus et differentia’. In this definition शब्दार्थौ is the genus of poetry and this on the whole should be agreed to on all hands. Coming to the differentia, Mammata enumerates (1) अदोषत्व (2) सगुणत्व & (3) क्वापि अनलङ्कृतत्व i. e. प्रायःसालङ्कारत्व as three distinguishing features of Poetry. About the third



item viz. प्रायः सालङ्कारत्व ( cp. अनलङ्कृती पुनः क्वापि ), in the kārikā, Mammata seems to mean that at places काव्य may be अनलङ्कृती and still be a काव्य, though by implication it should be प्रायः सालङ्कार. In the vṛtti, however, Mammata, very subtly, seems to change the ground and says सर्वत्र सालङ्कारौ क्वचित्तु स्फुटालङ्कार-विरहेऽपि न काव्यत्वहानि । Thus finally he means to say that काव्य should be प्रायः सालङ्कार and may be क्वचिदस्फुटालङ्कार (not निरलङ्कार but अस्फुटालङ्कार ).

*Criticism of Mammata's Kāvyalaksana* -- This definition of kāvya given by Mammata is so faulty in giving the differentia that it has been literally flogged by later Ālamkārikas and critics, notably by Viśvanātha, the author of the Sāhityadarpana and Jagannātha, the author of Rasagangādhara, both critics, admittedly of high repute. We shall give below an analytical criticism of Mammata's Kāvyalaksana, mentioning both the sins of omission and commission that he has been guilty of therein. The statement would adumbrate within it the charges by all the noted critics of Mammata,

*Sins of omission* -- In this category we shall mention the one and great sin of omitting 'Rasa' the real differentia of poetry in the Kāvyalaksana. Mammata clearly belongs to the Rasa school as we can see from several references in the Kāvya prakāśa ( cp. सकलप्रयोजनमौलिभूतं .... रसास्वादनसमुद्भूतं..... आनन्दम्; or शब्दार्थयोर्गुणभावेन रसाङ्गभूतव्यापारप्रवणतया..., or his calling ध्वनिकाव्य as the उत्तम काव्य & c ) But curiously enough he has omitted Rasa (or Dhvani) from the Kāvyalaksana of his, which is certainly a very unpardonable mistake in such a scientific subject as Sāhityaśāstra.

*Sins of Commission* -- The three attributes of poetry which he has stated are all faulty. Thus (i) अदोषौ and अनलङ्कृती पुनः क्वापि are negative statements which should never occur in a logical definition (ii) अदोषौ can hardly be taken literally; for Kāvya being the production of human mind, absolute अदोषत्व would be a rare phenomenon. And many good poems shall cease to be Kāvya if we strictly employ the yardstick of अदोषत्व (iii) the सगुणत्व really belongs to Rasas and not to Kāvya. It

belongs to the Kāvya through Rasas and hence it is not a differentia. Gunas to Kāvya are like ornaments to a person, which are personal decorations but not defining attributes of a person (iv) The insistence on at least अस्फुटालङ्कार also is unwarranted. For though काव्य is admittedly प्रायः सालङ्कार there may be isolated instances where being निरालङ्कार a Kāvya still is an उत्तम काव्य Kāvya, like the beauty of a lady, may be decorated by alamkāras, but beauty does not depend on alamkāras.

It will be thus seen as Prin Gajendragadkar has said that Mammata's definition of poetry is unscientific, inaccurate and inconsistent.

Attempts have been made to explain away Mammata's Kāvyalakṣaṇa as being simple and easy and hence not so scientific. But this is a lame defence. A work on Sāhityasāstra cannot and should not sacrifice accuracy and exactness for simplicity and we see how Viśvanātha has given a Kāvyalakṣaṇa both scientifically accurate and easy to understand. "वाक्यं रसात्मकं काव्यम्" says Viśvanātha and we can say that he has on the whole given a definition which should satisfy all.

*A new approach to Mammata's Kāvyalakṣaṇa* :— The काव्यलक्षण or Definition of Poetry, as seen above, is very severely criticised by ancient as well as modern critics. The gravamen of the charge specially is for not mentioning रस as a differentia of Poetry. But we have been searching for a plausible explanation of this, grave omission on the part of Mammata. Once a brother professor suggested, during a discussion, that the present Kārikā is not at all a लक्षण or Definition, of काव्य, but a mere description of काव्यस्वरूप (cp एवमस्य कारणमुक्त्वा स्वरूपमाह) And a description need not be exact like a definition. We were not convinced by this explanation. Even in a description there was no justification for omitting Rasa. And looking to the general scheme of Mammata's discussion of various topics in the काव्यप्रकाश we have to presume that the कारिका under question is to all intents and purposes meant to be a definition of Kāvya. For whenever a new topic is taken up,

Mammata first defines the topic e. g. काव्यभेदः, अभिधा, लक्षणा, व्यञ्जना, रस, अलङ्कार and the like. So it is but reasonable to suppose that he is defining काव्य in this कारिका. Then why does he omit the mention of रस as the differentia of Kāvya in the definition, when he has given ample evidence in his work to show that he belongs to the रस and ध्वनि schools which practically are identical? To us the answer seems to be as follows:— The definition of Kāvya given here is a broad definition of Kāvya which should apply collectively to all the three sub-varieties thereof which he would be giving. Out of these three subdivisions only the उत्तम or ध्वनिकाव्य is रसप्रधान. The मध्यम or गुणीभूतव्यङ्ग्य has रस in a subordinate position. While the अधम or चित्रकाव्य has no रस at all or practically at least has its absence. So if रस were to be made the sine qua non of काव्य as a whole, how could गुणीभूतव्यङ्ग्य and specially the चित्र variety come under it? The definition then would be only of the उत्तमकाव्य and it would be too narrow for काव्य as a whole. So Mammata defines काव्य in a broad way as 'शब्द and अर्थ' lacking in दोषः, possessed of गुणः and at places without figures of speech, which admirably suits all the three काव्यभेदः in common. So there is a convincing reason for not mentioning रस and मम्मट does not seem to be such a fool as he is generally made out to be!

cp. Some additional definitions of Kāvya :— (i) निर्दोषगुणालङ्काररसवद् वाक्य काव्यम् । (Bhoja) (ii) वाक्य रसात्मक काव्यम् । (Viśvanātha) (iii) ध्वन्यात्मकं वाक्य काव्यम् । (Ānandavardhana) (iv) रमणीयार्थप्रतिपादक शब्द काव्यम् । (Jagannātha).

Kārikā 4 cd. This half-kārikā defines the first subvariety of Kāvya viz. उत्तम काव्य, which is called ध्वनि. It is characterised by the suggested sense being more charming than the expressed sense.

## Page 6

बुधं....शब्दार्थयुगलस्य This passage refers to the famous *Sphoṭa Theory* of Sanskrit Grammarians. The Sphoṭa Theory is essentially a discussion as to how different words in the language convey their respective senses. How does the word कमल for example, convey the sense of 'a lotus?'

We cannot say that the letters क, म or ल in the word कमल individually convey the sense, nor can we speak of these three doing the job collectively. Because by the time we utter ल, क and म have already vanished in the air. If we say that the last letter ल, aided by the impressions left by the earlier letters conveys the sense, still there is a difficulty. For how can we guarantee that the impressions of the previous letters would necessarily be क म and not म क?

To obviate all such difficulties, the Sanskrit grammarians propounded the Sphota Theory. According to it every word has two forms—one the non-eternal physical word formed by the perishable letters क म ल and the like; and the other the permanent eternal form called Sphota. Whenever we utter a word like कमल, the moment we utter the last syllable, there flashes on our mind the permanent form or Sphota of the word and it is this Sphota which conveys the sense of the word. This Sphota is thus वर्णाभिव्यङ्ग्य and अर्थप्रत्यायक. The grammarians have given the name ध्वनि to the impermanent form of word which suggests sphota or the permanent form. Thus the ध्वनि of the grammarians is *suggestive*.

When the Ālaṃkārikas began to search a name for their उत्तमकाव्य, which also is suggestive, they picked up the name 'ध्वनि' for it, taking clue from the grammarians. Thus the only common feature of the ध्वनि of the वैयाकरणस and the ध्वनि of आलंकारिकस is suggestiveness, though altogether of a different nature!

This sphota theory of the grammarians was developed in opposition to the Naiyāyikas and Mīmāṃsakas, who believed in the वाचकत्व of वर्णस. They are वर्णवाचकत्ववादिन्स while the grammarians are वर्णव्यञ्जकत्ववादिन्स. According to the former the syllables in a word convey its sense; while according to the latter the syllables suggest the sphota which conveys the sense.

Apropos the Sphota theory cp. “वर्णानां वाचकत्वानुपपत्तौ यद्बलादर्थप्रतिपत्तिः स स्फोट इति वर्णाभिव्यङ्ग्योऽर्थप्रत्यायको नित्यशब्दः स्फोट इति तद्विदो वदन्ति। अत एव स्फुटयते व्यज्यते वर्णैरिति स्फोटो वर्णाभिव्यङ्ग्यः।

स्फुटीभवति अस्मादर्थ इति स्फोटोऽर्थप्रत्यायक । इति स्फोटपदार्थमुभयथा आहु ।”  
( सर्वदर्शनसग्रह ). cp -also “वर्णातिरिक्त पूर्वपूर्ववर्णानुभवसहितचरम-  
वर्णानुभवव्यङ्ग्य. अर्थप्रत्यायकः अखण्ड शब्दभेद स्फोट ।” ( तारानाथ's  
वाचस्पत्य )

The reference to the sphaṭa theory is not very relevant here Mammata's partiality towards the grammarians seems to have made him introduce the discussion here. Mammata, like Ānandavardhana, wants to suggest that the term 'Dhvani' has been borrowed by आलंकारिकs from the वैयाकरणs cp प्रथमे हि विद्वांसः वैयाकरणा । व्याकरणमूलत्वात् सर्वविद्यानाम् । ते च श्रूयमाणेषु वर्णेषु ध्वनिरिति व्यवहरन्ति । तथैव अन्यैस्तन्मतानुसारिभिः सूरिभिः काव्यतत्त्वार्थदर्शिभिः शब्दात्मा काव्यमिति व्यपदेश्यो व्यञ्जकत्वसाम्याद् ध्वनिरित्युक्त ।—ध्वन्यालोक of आनन्दवर्धन. It seems that Mammata mentioning बुधैः in Kārikā 4 ab is meaning आनन्दवर्धनगदि-आलङ्कारिकैः ।

In अलङ्कारशास्त्र, ध्वनि also means the suggested sense itself cp. स च व्यङ्ग्योऽर्थः ध्वन्यते, द्योत्यते इति पूर्वाचार्यैर्ध्वनिरिति विसञ्चित । ( काव्यानुशासन ) Also cp. 'काव्यस्यात्मा ध्वनिरिति बुधैर्यः समाम्नात-पूर्वस्तस्याभाव जगदुरपरे भाक्तमाहुस्तमन्ये । केचिद्वाचा स्थितमविषये तत्त्व-मूचुस्तदीयं तेन ब्रूम सहृदयमन प्रीतये तत्स्वरूपम् ॥ ( ध्वन्यालोक by आनन्दवर्धन )

निशेषच्युत—This stanza is from अमरशतक (No. 105). The situation behind the verse is something as follows A young girl, impatient to meet her lover, who has failed to keep appointment sends a maidservant to him The maidservant herself dallies with the lover and returns with a report that the lover cannot be persuaded to come Now the young girl sees through the whole situation, by the very appearance of the maidservant, who carries the marks of dalliance And she sarcastically remarks Oh, you lie; you never approached that wretch. But you only had a plunge in a lake and returned. The epithets which apparently describe वापीस्नान are actually suggestive of तद्रमण ( तेन अधमेन सह रमणम् ).

This verse has given rise to a lot of unnecessary controversy about its meaning Mammata obviously means that the verse has two meanings (1) The वाच्य about वापीस्नान (11) the

व्यङ्ग्य about तद्रमण. The word 'अद्यम्' with reference to the lover conveys the suggested sense (तदन्तिकमेव रन्तु गतासीति) more strikingly and prominently than the वाच्यार्थ. According to विश्वनाथ a reference to वापीस्नान at this time (probably early night) is implausible. So we must understand विपरीतलक्षणा to stand as an intermediate step between वाच्य & व्यङ्ग्य senses cp. अत्र तदन्तिकमेव गतासीति विपरीतलक्षणया लक्ष्यम्। तस्य च रन्तुमिति व्यङ्ग्यं प्रतिपाद्य द्वितीयैः शिष्टयात् बोध्यते। Thus according to विश्वनाथ, all the three powers of words viz अभिधा, लक्षणा and व्यञ्जना operate in this stanza. Thus अभिधा (you had been to the well), लक्षणा (you had been to him), and व्यञ्जना (for dalliance)

Mammāṭa's commentators प्रदीपकार and उद्योतकार, as well as जगन्नाथ do not agree with this view of विश्वनाथ. According to them there is no necessity of understanding a लक्षणा here. Without it the required sense is suggested. Jagannātha perhaps misunderstands विश्वनाथ when he proceeds to show that all these epithets are applicable to वापीस्नान as well. He evidently thinks that according to विश्वनाथ, the epithets could not go with वापीस्नान and hence लक्षणा was necessary. But this is really not the position of विश्वनाथ. It is अप्पय दीक्षित, author of चित्रमीमांसा, who believes that the various epithets are inapplicable to वापीस्नान and are appropriate to तदन्तिकगमन only. What विश्वनाथ probably believes is that a reference to वापीस्नान is inappropriate at that time and under those circumstances.

Three divisions of ध्वनि आनन्दवर्धन has divided ध्वनि into three types (i) वस्तुध्वनि (ii) अलङ्कारध्वनि and (iii) रसध्वनि. Illustrations of these varieties can be as follows. (i) वस्तुध्वनि—'शिखरिणि द्व नु नाम वियच्चिर किमभिधानमसावकरोत्तप। सुमुखि येन तवाधरपाटल दशति बिम्बफरु शुकशावक ॥' Here the lover insinuates that his kissing of the lower lip of his beloved will require a पुण्यातिशय. He asks what penance the parrot must have performed to peck at the bimbaphala, which was similar only to the lips! (ii) अलङ्कारध्वनि—'दिशि मन्दायते तेजो दक्षिणस्या रवेरपि। तस्यामेव रघो पाण्ड्या प्रतापं न विषेहिरे ॥'—अत्र रवितेजस. रघुप्रताप. अधिक इति व्यतिरेकालङ्कारो व्यज्यते। (iii) रसध्वनि—'शून्य वासगृह विलोक्य शयनादुत्थाय किञ्चिच्छनैर्निद्राव्याजमुपागतस्य सुचिर निर्वर्ण्य पत्युर्मुखम्।' विश्ववर्ध

परिचुम्ब्य जातपुलकामालोक्य गण्डस्थली लज्जानम्रमुखी प्रियेण हसता बाला चिर  
चुम्बिता ॥ ( अमरुशतके ) Vis'vanātha has quoted this verse as  
an illustration of उत्तमकाव्य.

**Karikā 5ab :** Construe . अतादृशि व्यङ्ग्ये सति मध्यमं काव्यम् । तद्  
गुणीभूतव्यङ्ग्यमिति उच्यते ।

### Page 7

ग्रामतरुण० The situation in the verse is as follows A lover  
was expecting his beloved in a वञ्जुल-लतागृह ( As'oka arbour )  
She failed to turn up. So he returned from the bower, carrying  
with him an As'oka blossom. On his way back he met the lady  
with other elderly persons He showed the As'oka blossom to  
her She understood the implied sense viz. she had disappointed  
him by not keeping the appointment, but that he had been  
to the लतागृह.

Jagannātha defines गुणीभूतव्यङ्ग्यकाव्य as यत्र व्यङ्ग्यमप्रधानमेव  
सत चमत्कारकारण तद् द्वितीयम् e g राघवविरहज्वालासन्तापितसह्यशैलशिखरेषु ।  
शिशिरे सुख शयानाः कपयः कुप्यन्ति पवनतनयाय ॥ ' अत्र जानकीकुशलावेदनेव  
राघव शिशिरीकृतः इति व्यङ्ग्यम्, आकस्मिककपिकर्तृकहनुमद्विषयककोपो-  
पादकतया गुणीभूतमपि कामपि कमनीयतामावहति ।

**Kārikā 5 cd** — Most of the commentators including उद्योत-  
कार grope in darkness while interpreting the line. They fail to  
see that अव्यङ्ग्य is the title given in alternation and try to  
understand the term चित्र. Construe . शब्दचित्र वाच्यचित्र तु ( काव्यम् )  
अवर स्मृतम् । ( तद् बुधैः ) अव्यङ्ग्य ( कथितम् ) ।

Verse 4 which is an illustration of शब्दचित्रकाव्य contains  
the शब्दालङ्कार अनुप्रास of both छेकानुप्रास & वृत्त्यनुप्रास  
varieties. अनुप्रास is defined as अनुप्रास शब्दसाम्यं वैषम्येऽपि स्वरस्य  
च । छेको व्यञ्जनसङ्घस्य सकृत्साम्यमकनेकधा ॥ अनेकस्यैकधा साम्यमसकृ-  
द्वाप्यनेकधा । एकस्य सकृदप्येष वृत्त्यनुप्रास इष्यते ॥ "—साहित्यदर्पण X "वर्ण-  
साम्यमनुप्रास छेकवृत्तिगतो द्विधा । सोऽनेकस्य सकृत् पूर्वं एकस्याप्यसकृत्  
परः । का प्र १x 2 In छेकानुप्रास many consonants are repeated in  
the same order though the vowels may differ ( e g आदाय बकुल-  
गन्धानन्धोर्कुर्वन् पदे पदे भ्रमरान् । अत्रमेति मन्दमन्द कावेरीवारिपावनः पवनः ॥ ) .

In वृत्त्यनुप्रास one or more consonants are repeated more than once (e. g. अपसारय घनसार कुरु हार दूर एव किं कमलै । अलमलमालि मृणालैरिति वदति दिवानिश बाला ॥) Another instance in which both छेकानुप्रास and वृत्त्यनुप्रास occur is ततोऽरुणपरिस्पन्दमन्दीकृतवपुः शशी । बध्ने कामपरिक्षामकामिनीगण्डपाण्डुताम् ॥

St. 4 In this verse, one may argue, there is the sentiment of devotion. And how can it be an instance of Citra-kāvya? The defence which Mammaṭa shall give is that the sentiment is अस्फुट. We may or may not agree with him!

### Page 8 :

St. 5 Once Indra heard that the demon-king Hayagrīva had casually gone out of his palace. He got so terrified by the news that he immediately bolted the gates of his capital Amarāvati. The poet describes this fact with a beautiful उत्प्रेक्षा or Poetical fancy that Amarāvati (like a frightened lady) as though closed her eyes (in the form of gates), through fear of Hayagrīva! This makes the verse a good instance of अर्थचित्रकाव्य. Herein also an objection can be raised that Vīra-rasa is very prominent here and so this verse cannot be an instance of the lowest variety of Poetry. The only defence, hardly convincing, would be to call the sentiment अस्फुट!

**Critical Note on Kārikās 4cd & 5:—**Kārikās 4cd and 5 treat of the Divisions of Poetry (Kāvyaabhedāḥ). Mammata has divided poetry in three categories (i) उत्तमकाव्य or ध्वनिकाव्य (ii) मध्यमकाव्य or गुणीभूतव्यङ्ग्य काव्य (iii) अधमकाव्य or चित्रकाव्य.

(i) उत्तमकाव्य or ध्वनिकाव्य—उत्तमकाव्य is defined as इदमुत्तममतिशयिनि व्यङ्ग्ये वाच्याद् ध्वनिर्बुधैः कथितः । [It is the best poetry wherein the suggested sense excels the expressed sense. Wise men have designed it as 'Dhvani']. In Dhvani-kāvya the suggested sense is more prominent and charming than the expressed sense. It is therefore always suggestive. The word 'Dhvani' is current both for the suggestive kāvya and the suggested sense. The Rasa in poetry is always suggested. The 'Dhvani' in Dhvanikāvya has been classified by Ālaṁkārikas into वस्तुध्वनि, रसध्वनि and अलङ्कारध्वनि. Mammaṭa -



illustrates ध्वनिकाव्य by the verse नि शेषच्युतचन्दन &c (see p. 5). Therein the word 'अधम' clearly suggests that the speaker is not intending reference to वापीस्नान actually but to तद्रमण. cp अत्र . व्यज्यते ।

(ii) मध्यमकाव्य or गुणीभूतव्यङ्ग्य—It is defined as अतादृशि गुणी-भूतव्यङ्ग्य व्यङ्ग्ये तु मध्यमम् ।' When the suggested sense is not so prominent (as in Dhvanikāvya) [but is less charming than or subordinate (गुणीभूत) to वाच्यार्थ ] then that is medium poetry known as गुणीभूतव्यङ्ग्य This variety occurs when the suggested sense in a kāvya is not prominent by itself but plays a second fiddle to the vācyārtha, which itself is more charming or striking on account of some peculiar mode of expression The illustration given by Mammata of this variety of Poetry is—'ग्रामतृण &c' (see p 7) Herein the suggestion is that the beloved has failed to keep the appointment in the Vañjulalātā-grha But this sense becomes subordinate to the Vācya sense which is very striking in its expression The face of a lady losing colour on seeing a village youth with a cluster of Asoka flowers in his hand is certainly a very striking and odd situation ( cp. अत्र....चमत्कारित्वात् )

(iii) अधमकाव्य or चित्रकाव्य—The lowest variety of poetry is the चित्रकाव्य. (It is defined as—शब्दचित्र वाच्यचित्र अव्यङ्ग्य त्ववरं स्मृतम् ।) Poetry which is bereft of a suggested sense and which has some strikingness of sound or sense is the lowest variety of poetry This variety of poetry is not characterised by any distinct or striking suggested sense (स्फुटप्रतीयमानार्थरहितम्). Its beauty lies in the citratva or strikingness of sound and sense. The former refers to S'abdālamkāras and the latter to Arthālamkāras. The illustration of S'abdacitra variety given is—'स्वच्छन्दोच्छलद०' (see p 7) wherein we find the शब्दालङ्कार अनुप्रास ( of both छेकानुप्रास and वृत्त्यनुप्रास varieties ) occuring prominently The illustration for Arthacitra Kāvya as given by Mammata is—'विनिर्गन्त मानद० ( see p. 8 ) wherein we find that the अर्थालङ्कार उत्प्रेक्षा lends charm and strikingness to the verse, Amarāvati, out of fear of King Hayagrīva, closing her eyes ( in the from of city-gates ) like a frightened lady closing her eyes through fear is certainly a striking figure.

The designations of the three varieties of Kāvya seem to have been taken over by Mammata from Ānanadavardhana cp. “ध्वनिसंज्ञित प्रकार काव्यस्य व्यञ्जित. सोऽयम् । प्रकारोऽयं गुणीभूतव्यङ्ग्य. काव्यस्य दृश्यते । यत्र व्यङ्ग्यान्वये वाच्यचारुत्व स्यात्प्रकर्षवत् ॥ प्रधानगुण-भावाभ्या व्यङ्ग्यस्यैव व्यवस्थिते । काव्ये उभे ततोऽन्यद्वत् तच्चित्रमभिधीयते ॥ चित्र शब्दार्थभेदेन द्विविध च व्यवस्थितम् । तत्र किञ्चिद् शब्दचित्रं वाच्य-चित्रमेतत् परम् ।”

—ध्वन्यालोक.

## Ullāsas II & III

[ N. B. In the critical note on ullāsas II & III the entire contents of these ullāsas are surveyed and considerable amount of textual and critical exegesis on the various topics is given in this discussion. So to save redundancy these things are not again printed in the page to page notes on these ullāsas given after this critical note —Author. ]

### A critical note on Ullāsas II & III

*The three Powers of Words* — Mammata gives the three-fold nature of words at the outset of Ullāsa II when he says—स्याद् वाचको लक्षणिक शब्दोऽत्र व्यञ्जकस्त्रिधा । And these three types of word convey the three senses वाच्य, लक्ष्य and व्यङ्ग्य respectively.

Mammata mentions तात्पर्यार्थि also as a fourth variety of sense arising from तात्पर्यवृत्ति, a fourth power. This power, however, is supposed to reside in a sentence as a whole and not in different words, and the sense it conveys is the ‘Tātparyārtha’ i. e. Sentence-sense or Purport-sense. The several words in a sentence convey their individual senses, but the connected sense of the sentence as a whole is supposed to be given by the ‘Tātparyavṛtti’. The believers in तात्पर्यार्थि are called अभिहितान्वयवादिन्s, while the अन्विताभिधानवादिन्s hold an opposite view that words express connected meaning and hence a separate power connecting the पदार्थs is not necessary.

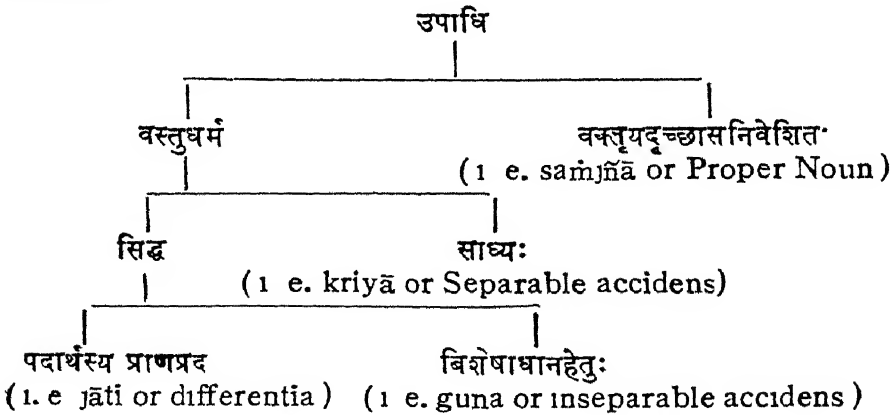
We shall now turn to the three types of words वाचक, लक्षणिक and व्यञ्जक, and their respective powers अभिधा, लक्षणा and व्यञ्जना

The वाचकशब्द and अभिधावृत्ति.—Mammata taking up the वाचकशब्द for discussion defines it as—साक्षात्सङ्केतित योऽर्थमभिधत्ते स वाचक । Expressive word in that which expresses the directly conventional sense After giving this definition he naturally discusses the *samketita theory* The samketita or the conventional meaning of words is fourfold according to the Vaiyākaraṇas and the Ālaṃkārikas, who hold the जात्यादि view, while it is जाति only according to the Mīmāṃsakas who are जातिरेववादिन्स

Though in worldly dealings we deal with individuals still the samketita of words cannot be made with reference to individuals on account of the दोष of (i) आनन्त्य (ii) व्यभिचार and (iii) विषयविभागाप्राप्ति So samketita is always about some उपाधि or attribute ( of an individual ).

And this उपाधि is four-fold, the four constituent varieties being जाति, गुण, क्रिया and द्रव्य. The महाभाष्यकार's view "चतुष्टयी शब्दानां प्रवृत्तिः" is quoted with approbation for corroboration

The divisions of उपाधि can be put in tabular form as follows.—



Mammata then discusses briefly the जात्यादि view of Mīmāṃsakas They believe that there are individual शुक्लत्वं in हिम, पयस्, शङ्ख ect which have a शुक्लत्वादिसामान्य in common So also गुडतण्डुलादिपाकस have the पाकत्वादिसामान्य Also the words like द्रित्य uttered by बालवृद्धशुकादय or objects like द्रित्य when they are प्रतिक्षण भिद्यमाना have a common द्रित्यत्वादिसामान्य, and hence

शब्दानां जातिरेव प्रवृत्तिनिमित्तम् say the मीमांसकः. In passing Mammata refers to the views of 'तद्वान्, अपोहो वा' without discussing the same in details. And then Mammata defines अभिधा by saying— "स मुख्योऽर्थस्तत्र मुख्यो व्यापारोऽस्याभिधोच्यते।" अभिधा is thus that primary power of words whereby the primary sense viz वाच्यार्थ is conveyed.

लक्षणिकशब्द and लक्षणा वृत्ति—Mammata defines लक्षणा thus:— 'मुख्यार्थबाधे तद्योगे रूढितोऽथ प्रयोजनात् । अन्योऽर्थो लक्ष्यते यत् सा लक्षणाऽऽरोपिता क्रिया ॥' When the principal sense (मुख्यार्थ i.e. वाच्यार्थ) is incompatible, when there is a connection (of the indicated sense) with that (expressed) sense and when (under these circumstances) either through convention or some purpose another sense (other than Vācyārtha) is indicated (by word), that is the process of Indication which is a superimposed power on the word.

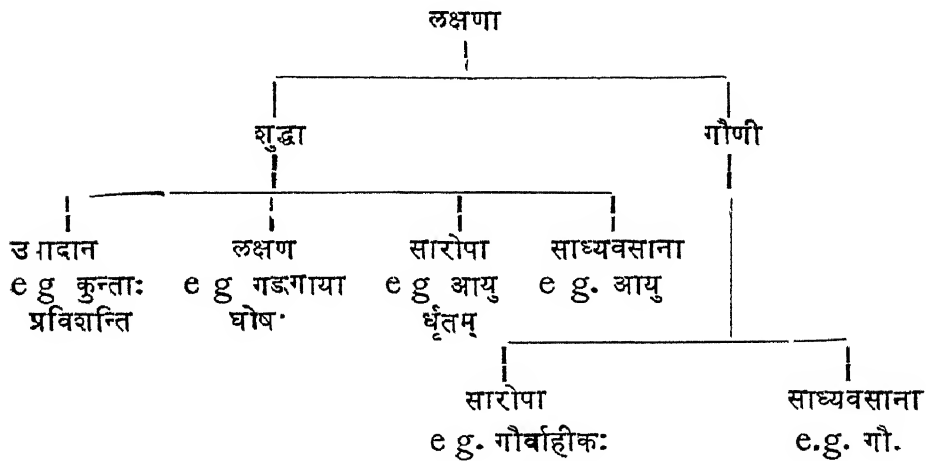
Thus there are three requirements for the functioning of lakṣanā (i) mukhyārthbādha i.e. the incompatibility of the Vācyārtha (ii) Tadyoga i.e. some connection between Vācyārtha and Lakṣyārtha and (iii) rūdhi-prayojanānyataratva i.e. the existence of rūdhi (convention) or prayojana (purpose) for the lākṣanika use of a word or words.

The illustrations taken are (i) कर्मणिकुशल for रूढिमूला लक्षणा and (ii) गङ्गाया घोष for प्रयोजनवती लक्षणा. The instances can be thus analysed —(i) कर्मणि कुशल— The word कुशल in this phrase means a cutter of darbha grass. But this meaning has no plausibility in this phrase and so the meaning indicated is 'dexterous'. This meaning is related with कुशलवन because the latter requires विवेचकत्व or skill. Here it is 'rūdhi' or convention in language which has justified the use of 'Kusāla' in the sense of 'dexterous' though there is no prayojana to sanction the usage.

(ii) गङ्गाया घोष:— The word गङ्गाया in the phrase गङ्गाया घोष would literally mean 'गङ्गाप्रवाहे'. Now गङ्गाप्रवाहे घोष is an impossibility, for a hamlet cannot be built on गङ्गाप्रवाह. So the meaning गङ्गातट is understood by indication. This meaning has

the सामीप्यसम्बन्ध (तद्योग) with the वाच्यार्थ namely गङ्गाप्रवाह and the purpose (प्रयोजन) for the use of the लक्षणा meaning of the phrase is to convey the शैत्यपावनत्वादिगुणः more intensely than the wording गङ्गातटे घोष could do by vācyārtha

Then Mammata proceeds to give the divisions of lakṣanā. The divisions are presented somewhat unsystematically by him as he is a slovenly writer to some extent. The six-fold division of lakṣanā (cp. लक्षणा तेन षड्विधा) as given by him can be put in tabular form as follows —

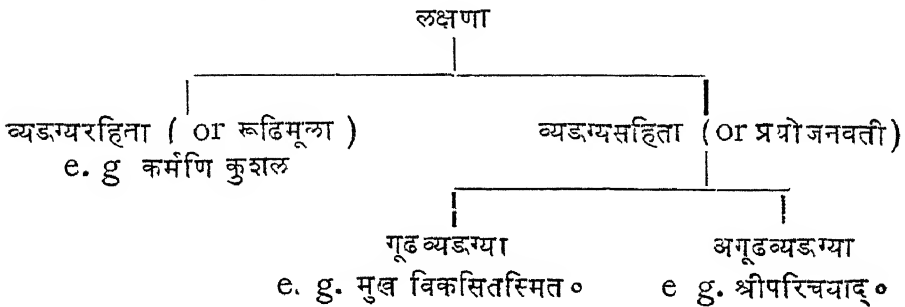


The lakṣanā when based on सादृश्य is गौणी, when based on any other relation it is शुद्धा. When the वाच्यार्थ is included in the लक्ष्यार्थ it is उपादानलक्षणा, when not it is लक्षणलक्षणा. When a लक्षणा is characterised by आरोप (superimposition) it is सारोपा, when it is characterised by अध्यवसान (intro-susception) it is known as साध्यवसाना.

*The criticism of the above six-fold division --* The sixfold division of lakṣanā as given above is not scientifically accurate because the divisions are not mutually exclusive but overlap. Thus for example आयुधृतम् and आयु which are instances of शुद्धा सारोपा and शुद्धा साध्यवसाना can as well be illustrations of लक्षणलक्षणा. Similarly the instances of गौणी सारोपा and गौणी साध्यवसाना can be instances of लक्षणलक्षणा.

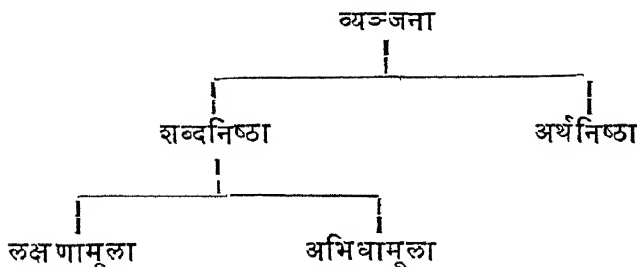
[ For other division-schemes of लक्षणा and their criticism refer to the notes ]

*Another classification of Lakṣṇā* -- Mammata then gives another classification of लक्षणा. He says that the prayojana in a lakṣṇā is conveyed by the power of suggestion (vyañjanā). So प्रयोजनवती लक्षणा can be called व्यङ्ग्यसहिता as opposed to रुढिमूला लक्षणा which is व्यङ्ग्यरहिता. And the व्यङ्ग्य in व्यङ्ग्यसहिता may either be गूढ or अगूढ. Hence the following threefold division



This threefold division of लक्षणा on altogether a different principle is quite a distinct one from the former six fold division, and so no mutual contradiction is involved between the two. Mammata next says that लाक्षणिक शब्द is that which is the abode of लक्षणा

व्यञ्जना and व्यञ्जकशब्द -- In case of the treatment of Vyañjanā and its sub-divisions also Mammata is very unsystematic. The divisions as he intends to give can be put in a tabular form as follows --



लक्षणामूला शब्दनिष्ठा व्यञ्जना -- Mammata begins his treatment of व्यञ्जना with a discussion of this variety of व्यञ्जना. He says - यस्य प्रतीतिमाधातु लक्षणा समुपास्यते । फले शब्दैकगम्येऽत्र व्यञ्जनान्ना-

परा क्रिया ॥ Thatप्रयोजन ( or फल ) for conveying which we resort to ( प्रयोजनवती ) लक्षणा,— that प्रयोजन which is conveyed by the लक्षणिक शब्द, is conveyed by no other process than व्यञ्जना.

For it cannot be अभिधा which can be said to have conveyed it, for there is an absence of convention of that word for that sense ( e g गङ्गा does not convey शैत्यपावनत्व by convention ) ( c p नाभिधा समयाभावात् ) Nor can लक्षणा be said to be conveying the प्रयोजन, for the हेतु ( causes ) of लक्षणा are absent i e. the मुख्यार्थबाधादि three essentials are absent He explains this thus :—

लक्ष्य न मुख्यम् ( to start with the lakṣyārtha from which the new lakṣaṇā may arise is not the mukhyārtha ), and नाप्यत्र बाधः ( there is no बाध of that लक्ष्यार्थ even ). Next there is no योग or relation between the लक्ष्यार्थ and the फल which is said to be the second लक्ष्यार्थ. Thirdly न प्रयोजनमेतस्मिन्—i e there is no प्रयोजन for the second lakṣaṇā So lakṣaṇā cannot be operating.

Thus अभिधा or लक्षणा cannot convey the प्रयोजन. But प्रयोजन is conveyed all the same ( न च शब्दः स्खलद्गतिः ) So it should be the *third power* of words like व्यञ्जना which conveys it

If one were to imagine some फल for the second लक्षणा and attempt to make it valid, still एवमपि अनवस्था स्याद्या मूलक्षयकारिणी i. e. there would result a regressus ad infinitum which would land even the basic or first lakṣaṇā in jeopardy ( The अनवस्था can be thus explained .

प्रयोजन of 1st लक्षणा conveyed by 2nd लक्षणा

” of 2nd ” ” ” 3rd ”  
” of 3rd ” ” ” 4th ” & so on )

विशिष्टलक्षणा and its Refutation — Then another objector argues for विशिष्टलक्षणा If पावनत्वादिविशिष्टतट is taken as the लक्ष्यार्थ in the first लक्षणा, then व्यञ्जना would not be necessary to convey पावनत्वादि To this Mammaṭa says . प्रयोजनेन सहित लक्षणीयं न युज्यते । i. e. the view of having प्रयोजनविशिष्टलक्ष्यार्थ is implausible. For such a supposition vitiates the well-known axiom ज्ञानस्य विषयो ह्यन्य फलमन्यदुदाहृतम् ) So विशिष्टलक्षणा is implausible

and it is ruled out ( विशिष्टे लक्षणा नैवम् ). Hence पावनत्वादि are conveyed by व्यञ्जना.

अभिधामूला शब्दनिष्ठा व्यञ्जना -- This is defined as 'अनेकार्थस्य शब्दस्य &c.' When a word having many meanings has its connotation restricted to one of them on account of संयोग, विप्रयोग etc., and still there is another sense suggested, then also it is Vyāñjanā that does it

अर्थनिष्ठा व्यञ्जना -- This is dealt with in Ullāsa III when from one sense ( वाच्य, लक्ष्य or व्यङ्ग्य ) an intelligent and appreciative person can get a cognition of another sense on account of the speciality of वक्तृ, बोद्धव्य etc., then also it is due to व्यञ्जना. This is अर्थनिष्ठा व्यञ्जना.

Mammatā has made a specific point to state that what we call शाब्दी व्यञ्जना has the help of अर्थ in its making and conversely in आर्थी व्यञ्जना शब्द lends a helping hand. And thus according to Mammata's view these divisions are, we can say, just according to the maxim . प्राधान्येन हि व्यपदेशा भवन्ति ।

## Ullāsas II

### Page 9

तात्पर्य and तात्पर्यार्थ-- Besides the three powers of words ( viz अभिधा, लक्षणा and व्यञ्जना ) some writers admit a fourth power viz. the तात्पर्यवृत्ति which gives the तात्पर्यार्थ or sentence-sense or purport-sense. Obviously this वृत्ति belongs to the words in a sentence collectively, and does not belong to individual words. ( cp तात्पर्याख्या वृत्तिमाहुः . पदार्थान्वयबोधने । तात्पर्यार्थं तदर्थं च वाक्यं तद् बोधकं परे ॥- सा. द II 20 )

अभिहितान्वयवादिन and अन्विताभिधानवादिन -- Those writers who admit the fourth वृत्ति तात्पर्य are also known as अभिहितान्वयवादिन ( अभिहिताना अर्थाना अन्वय. इति वदन्ति ते अभिहितान्वयवादिन । ) According to them first the words in a sentence convey their individual meanings; and then there arises a correlation ( अन्वय ) amongst these meanings so conveyed ( अभिहित ) by the तात्पर्य वृत्ति This वृत्ति operates owing to the force of आकाङ्क्षा, योग्यता and सन्धि amongst the 'constituent words in a sentence Those who hold this view include the नैयायिकs, वैशेषिकs, भाट्टमीमांसकs



(followers of the famous मीमांसक कुमारिलभट्ट) etc. Technically acc to them, घट करोति yields the sense of घटाश्रयकर्मत्वान्विता क्रिया.

Opposed to this view is the view of अन्विताभिधानवादिन or those who maintain that words convey a connected meaning (अन्वित अभिधान इति वदन्ति ते अन्विताभिधानवादिन) These are the followers of गुरु or प्रभाकर, a famous मीमांसक and a pupil of कुमारिलभट्ट, and are known as प्राभाकरमीमांसक or गुरुमतानुसारिण. According to their view the meaning of words is understood from बृद्धव्यवहार or dealings of elderly people. A child learns the meaning of words like 'गा' 'आनय' etc. from observing बृद्ध-व्यवहार wherein the presence and absence of such words in various utterances, makes a child judge their meanings. And thus in गामानय the child instinctively understands 'गा' to be the object of आनयनक्रिया without any necessity of तात्पर्यवृत्ति to apprehend this relation.

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माए० -- This verse is cited as an instance of the suggestiveness of वाच्यार्थ. A daughter-in-law is reminding her mother-in-law that provisions in the household have run short. And before evening their stock has to be replenished. So what shall I do? Clearly the expressed desire is for a shopping round. But the suggestion acc to Mammata is that she wants to have wanton enjoyment.

अत्र स्वर० -- The व्यञ्जकत्व of the वाच्यार्थ here is due to वस्तुवैशिष्ट्य. For unless one takes for granted that the girl was of disreputable character, the expressed sense would not be suggestive, at least would not suggest the meaning Mammata would like it to do.

साहेन्ती० -- The background of this verse is the same as that of नि.शेष० (p 6). The difference between this stanza and नि.शेष० is that in the latter there is no लक्ष्य sense. The व्यङ्ग्य sense is conveyed directly by the prominent use of 'अवम.' Here the expressed sense is incompatible when we take बोद्धव्य-वैशिष्ट्य into consideration. This gives rise to a लक्ष्य sense, which then becomes suggestive.

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उअ० -- This stanza is हल's सप्तशती I 4 It gives the वाच्य sense viz existence of निष्पन्दत्व This suggests that the बलाका is at ease This further suggests (i) that the place being deserted is a suitable place for love-appointment or (ii) "You had never come here" says a girl to her lover, "to keep the appointment, otherwise the बलाका would have been disturbed".

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साक्षात् सङ्केतित &c -- This refers to the distinction between साक्षात्सङ्केत (direct convention) and व्यवहृतसङ्केत (indirect convention) The former occurs when for example, we mean by the word बट 'a banyan tree'. The latter has its province when by बट we mean, 'a village possessing a prominent banyan tree'

यद्यपि &c. :— When we speak of words and their conventional meaning, what do we mean exactly? On the face of it, convention seems to refer to individuals. e g. When we ask another 'पुस्तकमानय', we mean to have an 'individual book' and not पुस्तकत्व When we speak of 'seeing a dance' what is actually seen is an *individual* dancer. Hence, prima facie, one may be led to think that words, refer to individuals on the whole.

But the passage under discussion enumerates three reasons for not understanding convention to refer to individuals. These are:— (i) आनन्त्य (ii) व्यभिचार (iii) विषयविभागाप्राप्ति The nature of these reasons briefly is as follows —

(I) आनन्त्य— If convention refers to the individual, it would refer to all individuals forming that class or to a single individual The word 'गो', for example, would either refer to '*all cows in the world*', or '*a single cow*'. In the former case the fault of आनन्त्य or endlessness arises For none can know all the individual cows of the past, present and future Cows that way are अनन्त and none can know all of them In the latter case—

(2) The fault of व्यभिचार (violation) occurs For in this case there is a violation of the rule सङ्केतितस्य एव शब्दबोध or 'a

word conveys its directly conventional meaning only'. For herein when we presume 'गौ' as referring to a single individual cow, suppose red in colour, then a black cow cannot be connoted by the word 'गौ' because the latter then is सङ्केताविषय. But in व्यवहार 'गौ' connotes any cow of any colour. Thus the above-mentioned rule is violated. And further if 'a black cow' which is सङ्केताविषय can be connoted by the word 'गौ' then why should that word not connote an 'अश्व', which is equally सङ्केताविषय? Hence also the 'व्यक्तौ सङ्केतः' theory does not satisfy.

(3) Thirdly if a word referred to an individual only, all the words in the expression 'गौ. शुक्लश्चलो द्रित्य' would connote an individual Bull and they would be just synonyms of one another. But actually in व्यवहार they seem to convey specific meaning (जाति, गुण, क्रिया and सजा respectively in the above instance). Therefore the grammarian's pleading is that in गौ शुक्लश्चलो द्रित्य there is a distinct province to each of the four words, and they should consequently be called जातिशब्द, गुणशब्द, क्रियाशब्द and द्रव्यशब्द (or सजाशब्द or यदृच्छाशब्द) respectively. Convention according to grammarians is not with reference to individuals but to one of the four attributes (जाति, गुण, क्रिया and सजा) which an individual possesses. If सङ्केत were to refer to an individual this factual fourfold division of words in different provinces would not be possible. This is the fault of विषयविभागाप्राप्ति

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**वाक्यपदीय.**— 'Vākyapadīya is the name of a metrical work dealing with the philosophy of grammar, by Bhartrhari who flourished in the first half of the seventh century A D. The Chinese traveller It-sing gives an account of the death of भर्तृहरि, the author of the वाक्यपदीय, which took place in 630 A D. The वाक्यपदीय, is divided into three chapters called the ब्रह्म or आगमकाण्ड, the वाक्यकाण्ड and the पद- or प्रकीर्ण काण्ड. भर्तृहरि is also reported to have written a commentary on the महाभाष्य of पतञ्जलि, though this work is not available at present. It is not correct to say that वाक्यपदीय is a sort of commentary on the

महाभाष्य as Jhalakīkars'āstrī thinks it to be.' (adapted from G). We have our own doubts as to whether this वाक्यपदीय is a metrical work as Prof Gajendragadkar and many others say. The quotation "गौः स्वरूपेण etc" which is taken from the वाक्यपदीय is in prose. How can the work then be metrical? Is this an adaption of वाक्यपदीय quotation? Were there more than one वाक्यपदीयस?

डित्यादिशब्दानां &c What is the exact उपाधि that we impose on an individual when we give him a name, out of our sweet will? In case of जाति० गुण० or क्रियावाचक शब्दs, we can pointedly refer to the उपाधि which the words refer to, but what is the उपाधि for proper names? As no visible उपाधि can be thought of, it is said that the उपाधि is the 'स्फोट' or the ideal permanent form of that particular name which is imposed on the individual. This स्फोट is obviously अन्त्यबुद्धिनिर्ग्राह्य (understood after the comprehension of the last syllable) and सहृतक्रम (स्फोट being theoretically अखण्ड and निरवयव has no parts and hence no क्रम or order of syllables as in impermanent physical words)

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परमाण्वादीनां तु .. गुणत्वम्.— The वैशेषिकs list परिमाण (measure) in their list of गुणs. Under it they enumerate four परिमाणs- viz अणु (minute), महत् (big), ह्रस्व (short), दीर्घ (long). To this list they add two more-the परमाणु (the atomic spherical) and परममहत् (all-pervasive). Now in case of 'परमाणु' and 'परममहत्' a problem arises. Are these शब्दs गुणवाचक or जातिवाचक? Ostensibly the answer is गुणमध्यपाठात् तयोः गुणत्वम् i.e. being enumerated in a list of गुणs by the वैशेषिकs, the words are गुणवाचक. But viewed from another angle these two seem to be जातिवाचक शब्दs. जाति is the पदार्थस्य प्राणप्रद वस्तुधर्म and परमाणुत्व and परममहत्त्व are such प्राणप्रद वस्तुधर्मs to these two entities. For example remove परमाणुत्व from a परमाणु and it ceases to exist as such. So these are जातिवाचक शब्दs. Then why are they listed as गुणs by वैशेषिकs? The answer is that their गुणत्व is पारिभाषिक (technical) in addition to being simply गुणमध्यपाठात्. What is the पारिभाषिकत्व or technicality about these? The answer is. According to the वैशेषिकs, two जातिs

residing in any one object must be related as पर and अपर जातिs. e. g. in a पार्थिव घट, घटत्व is the अपर (less extensive) जाति in relation to पार्थिवत्व which is the पर (more extensive) जाति. Now if परमाणुत्व, were to be a जाति then in a पार्थिव परमाणु, परमाणुत्व and पार्थिवत्व must be related as पर जाति, and अपरजाति. But this seems to be impossible. For if परमाणुत्व is supposed to be पर जाति, then पार्थिवत्व जाति is wholly included therein and a पार्थिव घट shall be a परमाणु. If on the other hand पार्थिवत्व were to be the परजाति, परमाणुत्व would be wholly included therein and a जलपरमाणु would become पार्थिव. Both ways we come to impossible propositions. So on account of this difficulty, परमाणु and परममहत् have to be admitted to be गुणs and not जातिs. And so their गुणत्व is पारिभाषिक or technical. The plural in परमाण्वादीना seems to be inadvertently used. For only two परिमाणs—परमाणु and परममहत् seem to be under reference. Or we may imagine a परिमाण like वर्तुलत्व which is also प्राणप्रद to itself, to be understood in addition.

जातिरेव प्रवृत्तिनिमित्तः० Reference to मीमांसकs तद्वान्— Ref. to जातिविशिष्टव्यक्तिवादिन् अपोह — Exclusion. Reference to Bauddha view. Apropos the सङ्केत theory five theories were held by ancient Indian thinkers (i) केवलव्यक्तिवादिन्. (नव्यनैयायिका Neo-logicians) (ii) जातिविशिष्टव्यक्तिवादिन् (प्राचीननैयायिका.) (iii) अपोहवादिन् (सौगता Buddhists) (iv) जातिवादिन् (मीमांसकs) (v) जात्यादिवादिन् (वैयाकरणा whom Mammata follows) For more details see Kāne's notes on Sāhityadarpana.

तद्वान् अपोहो वा शब्दार्थं कैश्चिदुक्तः— The reference is to the जातिविशिष्टव्यक्तिवादिन्s and the अपोहवादिन्s (i. e. Buddhists) respectively. While the former believe that the saṅketa is for an 'individual characterised by that (i. e. generality)', the latter believe it is just 'the exclusion of all dissimilar things'. So while acc. to the former 'गौ' would mean a गोत्वविशिष्टा व्यक्तिः, according to latter it would mean सर्वस्य अगोस्वरूपस्य वस्तुन निरासः ।

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लक्षणा आरोपिता क्रिया— The word आरोपिता serves to distinguish लक्षणा from अभिधा. अभिधा is स्वाभाविकी or natural while लक्षणा is an आरोपिता or superimposed power of word. This

superimposition of लक्षणा may be through usage or with a purpose लक्षणा really belongs to वाच्यार्थ and it indirectly belongs to शब्द And so it is called an आरोपिता क्रिया.

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आरोपित शब्दव्यापार सान्तरार्थनिष्ठ लक्षणा— In the vṛtti, explaining the words 'आरोपिता क्रिया' of the kārīkā, Mammata says that लक्षणा is 'आरोपित शब्दव्यापार सान्तरार्थनिष्ठ' In explaining the word सान्तरार्थनिष्ठ we have to remember that it is clearly intended as a paraphrase of the word आरोपित. So the generally proposed meaning 'yielding a secondary sense' is manifestly vague उद्योत explains it as "साक्षात् अर्थनिष्ठ, सान्तरात् परम्परया शब्दनिष्ठ इत्यर्थः ।" This means that नागेशभट्ट splits up सान्तरार्थनिष्ठ into सान्तरा अर्थनिष्ठ and construes सान्तरा with शब्द-व्यापार This explanation seems to be all right as far as it goes But the splitting of the word सान्तरार्थनिष्ठ into सान्तरा and अर्थ-निष्ठ and construction of सान्तरा with शब्दव्यापार is obviously farfetched Another interpretation which Prin Gajendragadkar proposes is अन्तरेण सहित अर्थ सान्तरार्थ वाच्यार्थ इत्यर्थः । Because वाच्यार्थ is found to occupy the interval between शब्द and लक्ष्यार्थ. निष्ठ means 'abiding in' Therefore सान्तरार्थनिष्ठ means abiding in the sense which occupies the interval i.e. the expressed sense, which represents explanatory paraphrase of आरोपित ।

लक्ष्यते—The word लक्ष्यते in the definition of लक्षणा makes it suffer from the fault of आत्माश्रय or 'circular definition' But the commentators try to explain it away by equating it with प्रतिपाद्यते This is another instance of Mammata's inaccurate writing

Kārikā 5 · Mammata now starts to divide शुद्धा लक्षणा into two subvarieties (1) उपादानलक्षणा and (2) लक्षणलक्षणा The characteristic feature of उपादानलक्षणा is वाच्यादधिकथस्य स्वीकारः and that of लक्षणलक्षणा is वाच्यार्थस्य त्यागः. 'कुन्ता. प्रविशन्ति' is an instance of the former, while 'गङ्गाया घृष' of the latter. In the former the expressed sense of कुन्ता (lances) is included in the लक्ष्यार्थ 'कुन्तिन' (lancers), while in the latter the expressed sense of गङ्गा viz गङ्गाप्रवाह is absent from the लक्ष्यार्थ 'गङ्गातट'. More popular and familiar instances can be 'काकेभ्यो दधि रक्ष्य'

for उपादानलक्षणा (where काकेभ्य = काकादिभ्यो दध्युपघातकेभ्य ) and मञ्चा क्रोशन्ति (where मञ्चा means मञ्चगता बाला ) This latter, in English can be put as 'The cradles weep'

The Vedāntins have a somewhat different division of लक्षणा. They divide it into जहल्लक्षणा, अजहल्लक्षणा and जहदजहल्लक्षणा. The जहल्लक्षणा is the same as लक्षणलक्षणा. It is जहत्स्वार्था. The अजहल्लक्षणा is the same as उपादानलक्षणा. It is अजहत्स्वार्था. The जहदजहल्लक्षणा has no counterpart in Mammata's classification. जहदजहल्लक्षणा is partly जहत्स्वार्था and partly अजहत्स्वार्था. It can be illustrated by instances like सोऽय देवदत्त or the Vedāntic तत्त्वमसि. Let us take the instance सोऽय देवदत्त. We can explain it thus: Suppose you see देवदत्त in a civil dress once, and then again you see him in a military dress. But you know that he is the same देवदत्त. You say सोऽय देवदत्त. This is जहदजहल्लक्षणा. Because part of the first देवदत्त viz civil clothes are not there, but देवदत्त divested of clothes is the same. So partly he is different and partly nondifferent.

गौरनुबन्ध &c — In this and the following paragraph Mammata is criticising the views of Mukulabhatta, the author of अभिधावृत्तिमातृका मुकुलभट्ट. He has given "गौरनुबन्ध" and "पीनो देवदत्तः दिवा न भुङ्क्ते" as instances of उपादानलक्षणा.

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अर्थापत्ति— The Mīmāṃsakas admit अर्थापत्ति as a fifth प्रमाण in addition to the four viz प्रत्यक्ष, अनुमान, उपमान and शब्द. It is defined as "उपपद्यज्ञानेन उपपादककल्पनम्". Thus अर्थापत्ति is the presumption of a cause which can explain the known effect which is to be accounted for. The stock example of अर्थापत्ति is 'पीनो देवदत्तः दिवा न भुङ्क्ते'. Here the उपपाद्य is the fatness of देवदत्त in spite of दिवा अभोजन, and we posit his रात्रिभोजन to account for the same. This is the nature of अर्थापत्ति. अर्थापत्ति is divided into (1) दृष्टार्थापत्ति or Factual or Actual or Virtual presumption and (2) श्रुतार्थापत्ति or Verbal presumption. The divisions are formal. When we see the fat देवदत्त actually and conclude about his रात्रिभोजन it is दृष्टार्थापत्ति, and when we hear from someone "पीनो देवदत्तः दिवा न भुङ्क्ते" and conclude therefrom "स तर्हि रात्रौ भुङ्क्ते" in so many words it is श्रुतार्थापत्ति. श्रुता-

र्यापत्ति is admitted by भाट्टमीमांसकs while दृष्टार्थापत्ति is recognised by प्राभाकरमीमांसकs Mammata here argues that पीनो देवदत्त. etc is a case of दृष्टार्थापत्ति or श्रुतार्थापत्ति, but not of लक्षणा as Mukulabhatta would have it [अर्थापत्तिर्द्विविधा, दृष्टार्थापत्तिः श्रुतार्थापत्तिश्च । तत्र दिवा न भुङ्क्ते इत्यर्थे दृष्टे ( प्रत्यक्षतो ज्ञाते ) दृष्टार्थापत्ति दिवा न भुङ्क्ते इति शब्दादवगते श्रुतार्थापत्ति । —नी रुक्मिणी on 'तर्कसंग्रह']

उपचार—(1) metaphor (2) secondary use of word based on similarity cp उपचारो हि नाम अत्यन्त विशकलितयो सादृश्यातिशयमहिम्ना भेदप्रतीतिस्थगनमात्रम् ।

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अनयो. भेदयो को भेद — This paragraph is also directed against Mukulabhatta who holds that in pure indication, the indicated sense stands aloof from the expressed sense, without being tinged, by it in any way Mammata argues that in pure indication also we must comprehend the identity of the expressed and the indicated sense Otherwise we cannot understand the qualities ( like शैत्यपावनत्वादि ) properly belonging to the expressed sense ( of गङ्गाप्रवाह etc ) as belonging to the indicated sense ( गङ्गातट etc )

Kā 6 विषयी = आरोप्यमाण = उपमान  
विषय = आरोपविषय = उपमेय

Mammata's instances of साध्यवसानिका लक्षणा under both गौणी and शुद्धा type are unhappy Instead of "गौरयम्" and 'आयुरेवेदम्' these should be 'गौ' and 'आयु'

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अत्र हि स्वार्थ — This para deals with the problem "How does गौणी लक्षणा operate" ? Three views are outlined (1) गौशब्द — अभिधया 'गोत्वम्', लक्षणया 'गोगतजाड्याश्च' पुनरभिधया 'वाहीक.' This view is incorrect because 'गौ' cannot at any time convey the sense of 'वाहीक' by अभिधा.

(11) गोशब्द — अभिधया 'गोत्वम्', लक्षणया 'वाहीकगतजाड्याश्च' आक्षेपेण अविनाभावेन वा 'वाहीक'. This also is not satisfactory.



Because indication of 'वाहीकगतजाड्यादय' from गोशब्द and then inference of वाहीक from the indicated sense is not happy

(111) गोशब्द -- अभिधया 'गोत्वम्', लक्षणया साधारणगुणाश्रितया 'वाहीक' । This seems to be correct, and Mammata seems to agree with this view, which he supports by a quotation from Kumārila.

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अभिधेयाविना० --- This verse is from कुमारिल's तन्त्रवार्तिक Its first half contains the definition of Lakṣanā, and in the second half the explanation of the epithet 'गौणी लक्षणा' is given Mammata ostensibly quotes the couplet to buttress the third view about the operation of गौणी लक्षणा, which the latter half of the couplet seems to justify This latter half (लक्ष्यमाणगुणै योगात्०) is explained in two different ways -  
(1) लक्ष्यमाणो यो वाहीक तस्य गुणै जाड्यादिभि योग सम्बन्धो वाच्यार्थस्य गाव इत्यर्थः । तस्माद् लक्ष्यमाणे वाहीके ये जाड्यादयो गुणाः सन्ति ते एव वाच्ये गवि वर्तन्ते । अतः सदृशगुणाश्रयत्वात् इय लक्षणा गौणी मता ।  
(11) लक्ष्यमाणगुणैर्वाहीकगुणै कृतात् योगात् वाच्यार्थलक्ष्यार्थसम्बन्धात् । वाच्यार्थो गौ लक्ष्यार्थो वाहीकश्च इत्येतो उभौ वाहीकगुणै सम्बद्धौ । We should note that really the सम्बन्ध between the वाच्यार्थ & लक्ष्यार्थ is brought about by the साधारणगुणः and there is no point in saying that वाहीकगुणः establish the relation between the two, for as well one may claim that गौगुणः do the job, because गौगुणा & वाहीकगुणा are the same or similar कुमारिल chooses the word 'वाहीकगुणा' perhaps because वाहीक is the object that is finally being indicated नान्तरीयकस्त्वम् -invariable association आयुर्धृतम् etc cp "अन्नादष्टगुणं पिष्टं पिष्टादष्टगुणं पयः । पयसोऽष्टगुणं मासं मासादष्टगुणं घृतम् ॥"

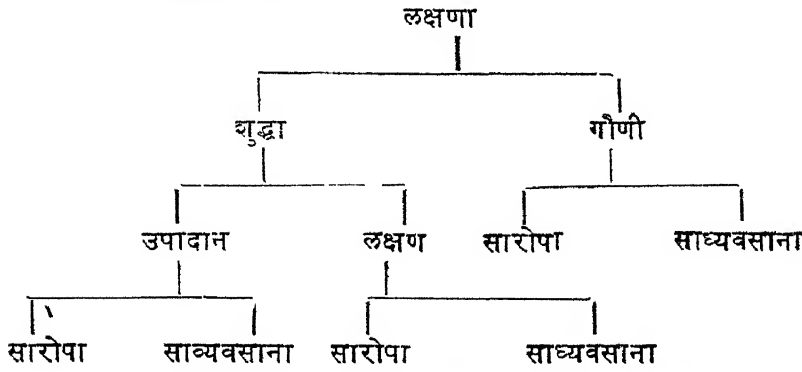
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वचितादर्थ्यादुपचार — Note that Mammata here uses उपचार in the sense of 'metaphorical use' in general. Earlier he has used it to mean, 'metaphorical use based on similarity' (cp. उभयरूपा चैव शुद्धा । उपचारेणामिश्रितत्वात् ।) This shows Mammata is slovenly in the choice of words.

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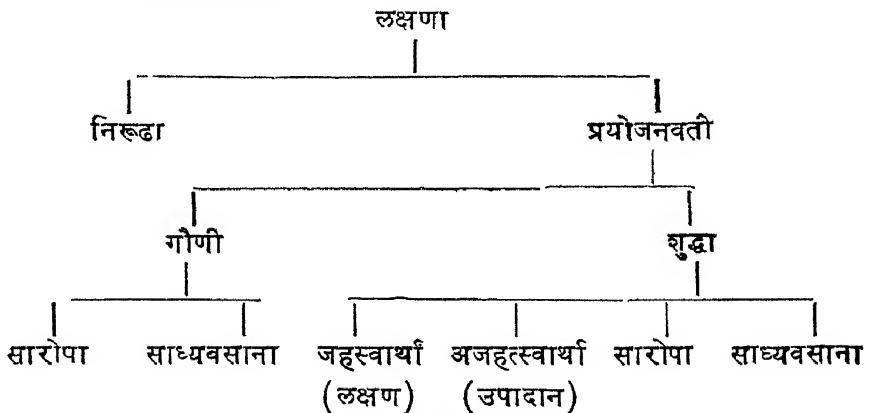
लक्षणा तेन षड्विधा -- cp The introductory note to Ull. II & III for the sixfold division of Lakṣanā as also another three-fold one which Mammata gives subsequently. We may here note in addition a few other divisions of Lakṣanā proposed by scholars --

[1] Jhalakīkar.



[ *Criticism* Here also the divisions are not mutually exclusive; secondly instances of some varieties are artificial e.g. कुन्ता. पुरुषा प्रविशन्ति as an instance for सारोपा उपादान शुद्धा लक्षणा ]

(11) Jagannātha:



[ *Criticism* This is just a combination of Mammata's two divisions minus ref to गूढव्यङ्ग्य & अगूढव्यङ्ग्य The criticism is the same as of Mammata's divisions.

(111) *Viśvanātha*.— ‘विश्वनाथ the author of साहित्यदर्पण gives a scientifically accurate division of लक्षणा which according to him has 80 varieties. These divisions are more theoretical than practical and many of them refer to expressions which are not current in language’ (adapted from G)

V 4 The verse contains a description of the advent of youth in a lovely girl. The गूढ suggestions implied are to be understood by a रसिक. All the same we point out some important ones. The word विवसितस्मितम् suggests the fragrance of the face, ‘वसितवक्त्रिम् प्रेक्षितम्’ suggests a mastery over sidelong glances, ‘ममुच्छलितविभ्रमा गति’ suggests the inimitable charm and swing in her movements, ‘अपास्तसंस्था मति’ suggests the unsteadiness of mind, ‘उरो मुकुलितस्तनम्’ suggest आलिङ्गनयोग्यत्व कठिनत्व वा ‘जघनमसंबन्धोद्गुर suggests रतियोग्यत्व, ‘मोदने’ suggests the cumulative pleasingness of youth प्रदीप cites the following as an instance of गूढव्यङ्ग्या— “चकोरीपाण्डित्यमलिनयति दृग्भङ्गिमहिषा हिमाशो-द्धन कवल्यति ववत्र मृगदृश । तमोवैदग्ध्यानि स्थगयति कच , कि च वदन कुहूकण्ठीकण्ठ-वनिमधुरिमाण तिरयति ” ।

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व्यञ्जना— Before reading Mammata’s discussion about Vyañjarā it would be advisable to have a clear notion of व्यञ्जना. For Mammata’s treatment is not sufficiently systematic. The matter becomes clear from the following — विरतास्वभिधाद्यासु यथार्थो बोध्यते पर । सा वृत्तिर्व्यञ्जना नाम शब्दस्यार्थादिकस्य च । अभिधा-लक्षणामला शब्दस्य व्यञ्जना द्विधा ॥ अनेकार्थस्य शब्दस्य सयागाद्यैर्नियन्त्रिते एकवार्थेऽन्यधीहेतुर्व्यञ्जना साऽभिधाश्रया ॥ लक्षणोपास्यते यस्य कृते तत्तु प्रयोजनम् । यथा प्रत्याख्यते सा स्याद् व्यञ्जना लक्षणाश्रया ॥ This relevant quotation from Sāhityadarpana gives the classification of व्यञ्जना which Mammata gives in KP. We have eschewed some minor additional details in Sāhityadarpana.

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ज्ञानस्य .. उदाहृतम्:— Mammata, when starting his discussion on व्यञ्जना, first proves the necessity of admitting this third power of words. He argues that व्यञ्जना is necessary for apprehending the motive of a प्रयोजनवती लक्षणा. That motive cannot be comprehended by अभिधा or by लक्षणा, nor can we

argue for विशिष्टलक्षणा which pleads for taking पावनत्वादिविशिष्टतट as the indicated sense in गङ्गाया घोष,, so that the प्रयोजन of लक्षणा is included in the लक्ष्यार्थ itself To this मम्मट demurs, saying 'प्रयोजनेन सहित लक्षणीय न युज्यते', and the reason for his argument is 'ज्ञानस्य विषयो ह्यन्य फलमन्यदुदाहृतम् ।' So this line contains मम्मट's reason for rejecting विशिष्टलक्षणा He says that admission of विशिष्टलक्षणा entails a violation of a well-known rule 'ज्ञानस्य उदाहृतम्' This argument has a double interpretation possible —

(i) *First Interpretation* — The general rule 'ज्ञानस्य उदाहृतम्' means in simple words 'ज्ञानविषयात् ज्ञानफल अन्यत्' i.e. the object of knowledge is different from the fruit thereof Thus in the present case the ज्ञानविषय is गङ्गातट, ज्ञानफल is पावनत्वादि, and these two are and should be different If we take पावनत्वादिविशिष्टतट as the ज्ञानविषय as the विशिष्टलक्षणावादिन्s have it, then the ज्ञानफल 'पावनत्वादि' shall be included in the ज्ञानविषय 'पावनत्वादिविशिष्टतट', and this would violate the above-mentioned maxim

But here an objector may argue: You are misstating the case here The फल can never be पावनत्वादि, it should be पावनत्वादिज्ञानम्. For the fruit of knowledge is always ज्ञानजन्य and not ज्ञानजन्यप्रतीतिविषय It is a cognition and not an object of cognition When we see an object like a घट, the ज्ञानफल subjectively is संवित्ति or cognition (by the perceiver) or objectively प्रकटता or known-ness (belonging to घट) Anyway it is a ज्ञानजन्य cognition So here the ज्ञानफल should be पावनत्वादिज्ञानम् and this is certainly different from the ज्ञानविषय पावनत्वादिविशिष्टतट As such विशिष्टलक्षणा is valid, To this the answer would be—

(ii) *Second Interpretation* — The maxim 'ज्ञानस्य . उदाहृतम्' also strictly means 'ज्ञानात् ज्ञानविषय अन्यः ज्ञानात् ज्ञानफल च अन्यत् ।' Thus the maxim lays down that ज्ञान, ज्ञानविषय and ज्ञानफल are all mutually different Now in the present case, even admitting your reasoning, the ज्ञान is पावनत्वादिविशिष्ट-तटज्ञानम्, its विषय is पावनत्वादिविशिष्टतट, and the फल is पावनत्वादि-

ज्ञानम् The ज्ञानफल is clearly included in the ज्ञान. Really it should be distinct. So the maxim stands violated and विशिष्टलक्षणा remains invalid.

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इन्द्रशत्रु etc. — The word इन्द्रशत्रु in Vedas can be either  
 आयोदात्त ( इन्द्रशत्रु ) or अन्त्योदात्त ( इन्द्र श त्रु ) In the former case it  
 is बहु० meaning “one whose killer is Indra”. In the latter it is  
 ष तत्पुरुष and means “the killer of Indra”.

V 6 The verse describes the plight of a beautiful girl due to separation just for a few days The अभिनयः to accompany the verse can be explained as follows तथा च अभिनयोऽत्र स्तनप्रदर्शने हस्तस्य दाडिमफलाकारः, अक्षिप्रदर्शने तस्य कमलदलानुकृतिः, अवस्थाप्रदर्शने तन्त्वसूचकम् उन्नमिततर्जनीकस्य हस्तस्य इतस्ततः सचालनम् दिवसप्रदर्शने च उत्थापितचतुरङ्गलीको हस्तः ।

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V. 7 The verse illustrates शाब्दी अभिधामूला व्यञ्जना ( also called शब्दशक्तिमूलध्वनि ) It describes a charitable king. Actually the verse has श्लेष therein and it can convey two different meanings; (i) about a king and (ii) about an elephant But context (प्रकरण) restricts the meaning to a king. In spite of this fact the double-meaning adjectives do suggest an intended comparison between the king and an elephant. Hence the verse is an example of अभिधामूला शाब्दी व्यञ्जना

## Ullāsa III

### Page 31

Kārikās 1 ab—2 In these Kārikās Mammaṭa expounds the nature of आर्थी व्यञ्जना. When any particular sense ( वाच्य, लक्ष्य or व्यङ्ग्य ) suggests some other sense through the speciality of (1) The speaker or (2) the person addressed or (3) a modulation of voice or (4) a sentence or (5) the expressed sense or (6) the proximity of another person or (7) context or (8) place or (9) time and the like, then obviously the process operative in conveying that other sense is suggestion Mammaṭa then gives examples of all these specialities.

## Page 32

**अङ्गिहलं** In this stanza some lady says that she has come with a very big water-pitcher, in great haste and so she would like to rest for moment, perspiring and sighing as she is through exhaustion. But Mammata tells us that the speaker here is a wanton lady who under the pretext of-fatigue by जलवहन is attempting to conceal the exhaustion caused by stealthy dalliance ( cp अत्र चौर्यस्तगोपन गम्यते ) Unless such a वक्तृवैशिष्ट्य is taken for granted the intended suggested sense cannot arise.

**ओष्णिहं** The background of this verse is the same as that of निशेषच्युतं or साहेत्ती. The बोद्धव्य or the person addressed here is a दूती, who has betrayed her mistress by dallying with the latter's lover. So the sarcastic words of the mistress about the दूती suffering from sleeplessness, weakness, anxiety, languidness and sighs for her sake, suggests actually that the दूती is enjoyed by her ( mistress' ) lover with the resultant signs like sleeplessness etc.

**तथाभूता** This stanza is वेणीसहार I II Bhīmasena is asking Sahadeva, whether Yudhishthira, not getting angry at many an appropriate occasion earlier, would now get angry with Bhīmasena who is enraged, and not with Kauravas? The Kāku or modulation of voice in the verse suggests that it would be appropriate for Yudhishthira to be angry with the Kauravas and not with Bhīma.

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**न च वाच्यसिद्धयङ्ग** Normally the illustrative verses in Ullāsa III, which illustrate various modes of आर्थी व्यञ्जना are expected to be instances of उत्तमकाव्य being व्यञ्जनाप्रधान or ध्वनिप्रधान. And on the whole they actually are as well. While illustrating the आर्थी व्यञ्जना through काकुवैशिष्ट्य Mammata gives the verse 'तथाभूता दृष्ट्वा' etc. Herein by काकु or modulation of voice we can make a question out of 'गुरु खेदं खिन्ने मयि भजति नाद्यापि कुरुषु' and this would automatically result in the suggestion of the meaning. खेदं मयि न योग्यं कुरुषु तु योग्यं.

Here someone may argue In this verse the 'Kāku' and the consequent suggestion are necessary to make the expressed sense of 'गुरुः खेदं खिन्ने मयि भजति नाद्यापि कुरुषु' reasonable Otherwise, without the Kāku, the expressed sense of the passage would be incompatible with Bhīma's present mood So ultimately, as the काकु and its implication are necessary to make the वाच्यार्थं meaningful we here have an instance of गुणीभूतव्यङ्ग्य काव्य ( of the काक्वाक्षिप्त sub-variety )

Mammata's reply to such an argument is न च वाच्यसिद्धयङ्गमत्र काकुरिति गुणीभूतव्यङ्ग्यत्व शङ्क्यम् । i.e. one should not suspect any गुणीभूतव्यङ्ग्यत्व herein on the ground that the काकु is here subservient (अङ्ग) to the establishment of the expressed sense (वाच्यसिद्धयङ्ग). For प्रश्नमात्रेणापि काकोविश्रान्ते । i.e. the काकु can stop even by merely raising the query and not implying, necessarily the further suggestion अत्र मयि खेदं न योग्यं कुरुषु तु योग्यं . This means that even the wording of the line under discussion as it is can give a sensible meaning, suggesting an expression of surprise-cum-regret on the part of Bhīma 'My elder brother is angry towards me who am angry and not yet towards the kurus?'

[ It should be remembered that Mammata here is refuting a possibility of this verse being an instance of काक्वाक्षिप्त गुणीभूतव्यङ्ग्य काव्य. He is not at all making any refutation of or even any reference to वाच्यसिद्धयङ्ग गुणीभूतव्यङ्ग्य which is another sub-variety of गुणीभूतव्यङ्ग्य and which is totally unrelated in this discussion The word वाच्यसिद्धयङ्ग in the passage has altogether another import and has no reference to वाच्यसिद्धयङ्ग गुणीभूतव्यङ्ग्य ]

[ By the way, it would be worthwhile to know a little bit about वाच्यसिद्धयङ्ग गुणीभूतव्यङ्ग्य and काक्वाक्षिप्त गुणीभूतव्यङ्ग्य. Mammata deals with गुणीभूतव्यङ्ग्य or मध्यमकाव्य in K. P. V and divides this गुणीभूतव्यङ्ग्य into eight varieties Two of these varieties are वाच्यसिद्धयङ्ग and काक्वाक्षिप्त वाच्यसिद्धयङ्ग is that variety when the suggested sense becomes subordinate to the establishment of the expressed sense of a word काक्वाक्षिप्त on the other hand is that variety where the sense suggested by

the modulation becomes subordinate to the establishment of the expressed sense of the sentence काक्वाक्षिप्त is illustrated by the verse 'मथ्नामि कोरवशत समरे न कोपाद् दुःशासनस्य रुधिरं न पिबाम्यु-रस्त । संचूर्णयामि गदया न सुयोधनोरु मधि करोतु भवता नृपति पणेन ॥'—वेणीसहार-I 15. Here the plain expressed sense "I shall not destroy the hundred Kauravas" is not compatible at all with Bhimas' solemn vow of killing the Kauravas. Therefore काकु or modulation is understood and it suggests the sense "न मथ्नामि इति न, अपि तु मथ्नामि एव ।" Unless we understand this suggested sense, the expressed sense of the stanza will not be established completely. Thus the काक्वाक्षिप्त suggested sense being subordinate to the expressed sense, the verse मथ्नामि० becomes an example of गुगीभूतव्यङ्ग्य. The verse तथाभूता० does not fall in this category. Because in it काकु is not necessarily needed to complete the वाच्यार्थ]

तद्विधा- This is an illustration of वाक्यवैशिष्ट्य. Here the two significant words 'तदा' and 'इदानीम्' in the sentence give in a nutshell the tragedy of the situation. This is a lament of a girl whose cheeks were intently looked at by her erstwhile lover, as long as another lady-friend of hers was near, (and was reflected in the cheek of the girl). But when that other lady-friend left (and naturally her reflection too vanished) the gaze of that unfaithful lover is not the same. Obviously he is interested now in the lady-friend and not in the girl herself !

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उद्देशो- This is an example of वाच्यवैशिष्ट्य. A young man, accompanied by his beloved is eloquently praising a particularly charming spot on the bank of Narmadā. There are long rows of Kadalis there. There are bowers of creepers capable of exciting the mind of young ladies. There are breezes blowing that can soothe the fatigue of dalliance, and Cupid, bow in hand, seems to be running ahead of them. Very clearly the lover suggests that it is a spot where they can enjoy lovesport ! And the lady should accompany him there !

णोल्लेख- This illustrates अन्वयनिबिडवैशिष्ट्य. It is a talk between a young girl with a neighbour to whom she tells how she



may perhaps get a moment's respite in the evening. But though ostensibly addressed to the neighbour, the sentence is really intended for her lover, who stood near, as an unconcerned (तटस्थ) person, but eager to get the time of appointment, which he duly gets in this way !

**सुव्वइ-** This verse illustrates प्रस्ताववैशिष्ट्य. The context is of a certain wanton lady getting ready to move out of her house to meet her paramour. She is being told suggestively by a friend that this would be improper, as her husband would be returning very soon !

### Page 35

**अन्यत्र यय०** This is an illustration of देशवैशिष्ट्य. The region under reference is secluded and hence appropriate for a rendez-vous with the secret lover, thinks a certain damsel

**गुरुअण०** This verse illustrates कालवैशिष्ट्य. The time under reference is spring. And so the lady, whose husband being गुरुजनपरवश had to go out on journey, would be facing the possibility of death through pangs of separation. She could not guess what the husband's condition would be !

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**द्वारोपान्त०** This verse illustrates चेष्टावैशिष्ट्य

**अत्र. . . ध्वन्यते-** The meaning conveyed by the lady by five different gestures is nicely brought out by the following: उरुयुगलस्य प्रथमतः प्रोत्थासनेन प्रसारणेन तदनन्तरं परस्परसमासज्जनेन सुरताभिलाषं व्यज्यते । तस्य पूरणार्थं त्वया आगन्तव्यमित्यपि ध्वन्यते । शिरोऽशुकस्य पुरतः आनयनेन त्वया स्वशिर आच्छाद्य गूढं समागन्तव्यमिति द्योत्यते । आगमनवेलाया इतस्ततो यत्र कुत्रापि न प्रक्षेप्तव्या दृष्टिः इति लोचनयोः अधक्षेपेण सूच्यते । वाक्प्रसरनिवारणेन मनागपि कोलाहलमकृत्वा आयातव्यमिति प्रदर्शयते । दोर्लभतयोः सकोचनेन निर्भरालिङ्गनस्य ईहा प्रकटीक्रियते ।

**निराकाङ्क्ष०** Mammata makes out three points in the passage. First he tells us that separate examples to illustrate each of the circumstances such as वक्तृ, बोद्धव्य, etc are given with a view to satisfy the students' expectancy. The student naturally expects to have a separate example for each circumstance. It is moreover natural that as the turn for illustration of each of

the circumstance in the series arose a separate illustration should be cited for each. Mammata makes this statement in reply to a possible objector, who might urge that many of the illustrations quoted by Mammata exemplify more than one circumstance. Consequently there was no need to quote so many examples. Secondly it is possible to illustrate the suggestiveness of the expressed sense by combining two or more of the circumstances, that specially give rise to it. Thus these circumstances could be divided into groups of two, threes etc. Thirdly suggestiveness of the indicated and suggested sense, would be illustrated in the same manner, i.e. according to the speciality of the various circumstances taken individually and divided into groups of two, three etc.

**Kārikā 3** Poetry is defined as शब्दार्थौ. If only the अर्थ is suggestive, how can all the preceding stanzas be examples of उत्तमकाव्य, which is made of शब्द as well? Mammata's answer to this is that when a sense suggests, it always does so in cooperation with the word, in so far as it is in the first instance conveyed by the word. Similarly in the cases of शाब्दी व्यञ्जना when the word suggests, it does so in alliance with the sense i.e. the expressed sense. Thus everywhere both word and sense are suggestive. व्यञ्जना is, however, called शाब्दी or आर्थी according to the greater importance attaching to शब्द or अर्थ therein.

## Ullāsa X

### Page 37

**अर्थालङ्कारानाह—**The author deals with the अर्थालङ्कार (Figures of sense) in the Tenth Ullāsa. For the general discussion about Almkāras see Introduction

### ( 1 ) उपमा (Simile)

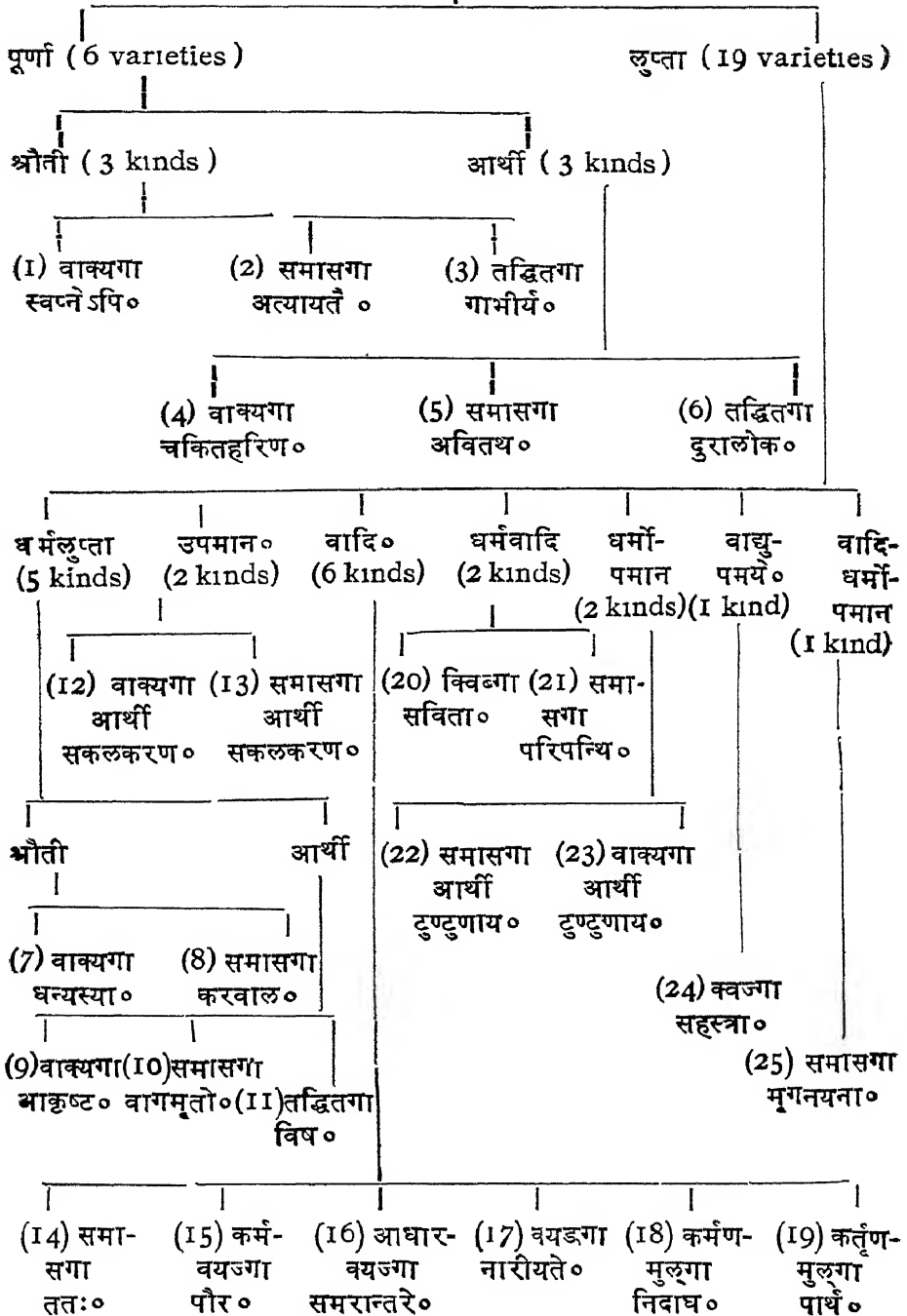
**A Critical Note.—**(1) *Definition* साधर्म्यमुपमा भेदे ।  
(11) *Analysis of the Definition* उपमा consists in the statement of a co-attributeness (साधर्म्य) between two different things (उपमान-उपमेययो भेदे सति). There should be two different things (e.g. a face and the moon); There should be a striking simil-

arity or co-attributeness (i. e. possession of common attribute) between them (the face and the moon have common attribute सुन्दरत्व which leads to their similarity). Then we get an उपमा like 'मुखं चन्द्र इव सुन्दरम्'. A standard उपमा requires four things viz (1) उपमेय (object of comparison e. g. मुखम्) (2) उपमान (standard of comparison e. g. चन्द्र) (3) साधारणधर्म (common attribute e. g. सुन्दरत्वम्) (4) उपमाप्रतिपादक शब्द (word expressive of comparison e. g. इव). If all these four constituents are stated we get a पूर्णा उपमा, if one or more of these are dropped we get लुप्ता उपमा. So also some उपमावाचकस like इव, यथा, वा etc convey साधर्म्य directly giving rise to श्रौती उपमा (Direct Similes) and some others like तुल्य, सम, सदृश convey साधर्म्य indirectly and give rise to आर्थी उपमा (Indirect Similes) (iii) *Divisions* Mammata has given in all 25 sub-varieties of उपमा — 6 of the पूर्णा and 19 of the लुप्ता type. In a tabular form these divisions can be shown as follows -- [SEE NEXT PAGE]

*Some general discussion about Upamā and incidentally about some other figures and also about alamkāras in general* — Before proceeding to the textual exegesis about Upamā, it would be worthwhile to have a general discussion which would enable students to understand some basic terminology and some fundamental conceptions about Upamā in particular and some other alamkāras in general and also some basic principles governing all alamkāras.

A standard उपमा quoted times without number is the famous comparison between a face and the moon 'मुखं चन्द्र इव सुन्दरम्' is the standard form. The poet here is describing the मुख which is the वर्ण्यविषय or thing प्रकृत, or the object of comparison i. e. उपमेय in this case. The object to which it is compared is called the उपमान or standard of comparison, which is an अप्रकृत brought in to serve poetical need. The उपमान in this case is चन्द्र. The comparison is based on a साधारणधर्म viz सुन्दरत्व (conveyed by 'सुन्दरम्'). And the उपमा is conveyed by an उपमावाचक शब्द (word expressive of similitude) like इव in the present case. So every complete उपमा must have these four

## उपमा (25 varieties)



constituents (1) उपमेय (11) उपमान (111) साधारणधर्म (1V) उपमा-वाचक शब्द. An उपमा containing all these four specifically mentioned is called पूर्णोपमा. And if one, or two, or three of these are omitted, then we get a लुप्तोपमा. Further some उपमावाचक शब्दs like इव, यथा, वा etc are said to have the power to convey the साधर्म्य (co-attributeness) between two things directly, and when these words occur in an उपमा it is called a श्रौती or Direct उपमा. On the other hand words like तुल्य, सम, सदृश are said to be capable of conveying साधर्म्य indirectly. (They directly convey only सादृश्य or similarity, and then at a second stage convey साधर्म्य (co-attributeness) which is the differentia of an उपमा. This distinction between सादृश्य and साधर्म्य is typical of the hair-splitting of आलंकारिकs !). So when words like तुल्य, सम, सदृश and the like occur उपमा is said to be Indirect or आर्थी

In an उपमा, the वर्ण्यविषय or उपमेय is principally under reference. But when we change an उपमा into a रूपक (Metaphor) like मुखचन्द्र we get a metaphorical अभेद or identity established between the उपमेय and उपमान. The मुख is felt to be a moon so to say ! The उपमान becomes more prominent. [In technical words while उपमा is उपमेयप्रधान, रूपक is उपमानप्रधान. It would be worth mentioning here the word मुखचन्द्र which grammatically can be either an उपमा (मुखचन्द्र इव) or a रूपक (मुखमेव चन्द्र) can be decided to be an उपमा or रूपक in a particular place, if there is any pointer to its use there with उपमेयप्राधान्य or उपमानप्राधान्य. In 'मुखचन्द्र हसति' because 'smiling' is a quality of the face, the sentence is उपमेयप्रधान and so मुखचन्द्र would be an उपमा. In 'मुखचन्द्र उदेति' उदय which is a quality of the moon, makes the sentence उपमानप्रधान and so here मुखचन्द्र becomes a रूपक.

Another point of interest is that the similarity between the face and the moon can be conveyed in different ways, leading to different figures. Thus with some modifications an उपमा can be turned into various other figures. Thus मुखचन्द्र इव सुन्दरम्' is उपमा; 'मुखचन्द्र इव, चन्द्रो मुखमिव' is उपमेयोपमा; 'मुख मुखमिव' is अनन्वय, 'मुखचन्द्र' is रूपक, 'चन्द्र' is अतिशयोक्ति

(if face is so called), 'अस्या मुखं नूनं अपरश्चन्द्र इव' is उत्प्रेक्षा 'आननेनाकलङ्केन जयतीन्दु कलङ्कितम्' is व्यतिरेक, 'नेदं मुखं किन्तु चन्द्र' is अपह्नुति, नाय सुधाशु किं तर्हि सुधाशु प्रेयसीमुखम्' is पर्यस्तापह्नुति. And we can multiply this variety considerably (cp Foot-note on pp. xxix-xxx of Introduction) Another point to be remembered is that all alamkāras are volitional attempts at striking expression and are आहार्य. The poet never really confuses between the face and the moon. If he really confuses the face with the moon it would land us in the भ्रान्तिमान्. So also a poet normally and tacitly knows that in an उपमा, the उपमेय is really inferior to the उपमान. But it is compared with the उपमान to heighten its individual excellence. For example if a charity-minded यज्ञदत्त is compared to Karna in charitableness it is tacitly granted that intrinsically Karna is far too good for him. If a hefty देवदत्त is compared to Bhīma in strength, one knows that really he can hold no candle to Bhīma. So also चन्द्र is really lovelier than the face (though poets and lovers would not like this) When the upameya is attempted to be put above the upamāna, poetically at least, there we enter the field of some other अलङ्कार.

Yet another point of note is that वैचित्र्य or strikingness is the very essence of every figure. Without it an अलङ्कार would not be worth its name. 'सव्यं गोविषाणं सव्यतरं गोविषाणमिव वक्रम्' is technically a cent per cent valid पूर्णोपमा. But actually none would admit it to be an alamkāra. So all alamkāras must possess strikingness. Mammata has clearly said this by stating वैचित्र्यं च अलङ्कारः. We can put this view in yet other words by saying that all alamkāras (barring स्वभावोक्ति) are instances of वक्रोक्ति or striking expression. (Even स्वभावोक्ति must have a striking naturalness')

भेदग्रहणः— The mention of the word 'भेद' in the definition is to rule out the figure अनन्वय (self-comparison) from the province of Upamā. In an उपमा, the उपमेय and उपमान must have भेद or distinction; otherwise if they are one and the same it would be self-comparison or अनन्वय.

वाक्ये समासे तद्धिते तथा— An उपमा can occur in a sentence, or in a compound or in a taddhita (nominal affix) If all the constituents of उपमा are separately mentioned, without any two or more forming a compound, and without use of तद्धित affix, the उपमा is वाक्यगा, when two or more of the constituents are compounded we get समासगा, and when a तद्धित affix is used to convey a simile we get a तद्धितगा

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यथैववादि ..उपादाने— This passage tells us where Direct Simile is found. See translation and also the preliminary discussion above to get a clear idea thereof

षष्ठीवत्—Though in a phrase like 'राज्ञ राज्यम्' the षष्ठी प्रत्यय is an adjunct of the word राजन् still it has an inherent power to convey at once the स्वत्वामिभाव between राज्य and the राजा. Similarly though इव, यथा, वा etc qualify the उपमान in an उपमा, still they have a power to directly convey the औपम्य or साधर्म्य between the उपमान and उपमेय.

तत्र तस्येव (Pān VI 116) This sūtra means that the termination वत् is applied to words in the locative and genitive case in the sense of इव. Thus the words to which this termination is applied are उपमानस or standards of comparison. e.g मथुरावत् (=मथुरायामिव) सुघ्ने प्राकारा । or चैत्रवत् (=चैत्रस्य इव) मैत्रस्य गाव ।

तेन तुल्य ..स्थितौ— In this passage मम्मट tells us about the nature of आर्थी उपमा. Read the translation and the preliminary discussion above to understand the passage fully.

साम्यपर्यालोचनया तुल्यताप्रतीति — Mammata should not have used the word तुल्यता here For तुल्यता, सादृश्य and साम्य are all synonymns The proper word to be used should have been साधर्म्य. This is yet another instance of Mammatas inaccurate writing. What Mammata wants to say here is that in case of आर्थी उपमास, we first understand a साम्य or similarity and then by a reflection (पर्यालोचना) thereof we grasp the साधर्म्य between उपमान and उपमेय (Technically सादृश्य can be said to be the effect of साधर्म्य. In आर्थी उपमास first सादृश्य the effect is seen

and then we cognise its reason the साधर्म्यं As remarked earlier this distinction between सादृश्य and साधर्म्यं and also between आर्थी and श्रौती उपमा is really hypercritical )

तेन तुल्यं क्रिया चेद् वति.— This rule means that the termination वत् is applied to words in instrumental in the sense of तुल्य when the common property is an action eg. ब्राह्मणवत् ( = ब्राह्मणेन तुल्य ) अधीते क्षत्रिय The propriety of क्रिया चेत् is that वत् would not be available in पुत्रेण तुल्य. स्थूल. ।

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इवेन समासगा— ‘ इवेन नित्यसमासो विभक्त्यलोप पूर्वपदप्रकृतिस्वरत्व च । ’ is a वार्तिक of कात्यायन, and it means that इव forms a necessary compound with a noun, that that noun does not lose its case-termination and that the same noun which forms the first member of the compound, keeps its natural accent.

Now it should be noted that normally when one word is compounded with another, it undergoes two changes viz. (i) it loses its case-termination and (ii) it loses its proper accent, as the whole compound gets its appropriate accent This वार्तिक states that in case of इव-compounds these changes are not operative This compound does not require the prior constituent word to lose its case-termination or change its accent. Thus इव-compounds are a sort of conventional or formal compounds.

And as far as classical Sanskrit is concerned they are purely formal The only purpose they serve is to supply some instances of समासगा उपमा Actually the word इव is not compounded as such with its prior उपमानवाचक शब्द It was in Vedas that इव-compounds were considered as such In पदपाठ the constituent words of an इव-compound, as of other compounds, are not separately written but joined by a copula of an avagraha Thus for example ‘ जीमूतस्येव ’ yields the पदपाठ ‘ जीमूतस्यऽ इव ’

The expression ‘ नित्यसमास. ’ in the text of the वार्तिक as quoted by Mammata is peculiar. The word नित्य does not occur either in the सिद्धान्तकौमुदी or the महाभाष्य where the वार्तिक



is quoted. One cannot know how Mammata came to use it. Probably the use of इव-compounds in Rgveda regularly without a single exception might have influenced Mammata in using the word. In Yajurveda इव is separately analysed in पदपाठ and in classical Sanskrit इव does not necessarily go with the उपमान (e.g. प्राशुल्ये फले लोभादुद्बाहुरिव वामन । or जुगोप गोरूपधरामिवोर्वीम् ।). Mammata's reading 'नित्यसमास' must be pronounced as unauthorised

नित्यसमास — नित्यसमास or a Necessary compound is that the meaning of which cannot be expressed by supplying case-terminations to its component parts. It is in short a compound which admits of no proper dissotution. Note “विभक्तिमात्र-प्रक्षेपात् निजान्तर्गतनामसु । स्वार्थस्याबोधबोधाभ्या नित्यानित्यौ समासकौ ॥” Another definition is “समस्यमानयावत्पदराहित्यविग्रहपदसूचित e.g. मक्षिकाणामभाव निर्मक्षिकम् ।

स्वप्नेऽपि०— The verse is supposed to be addressed to a king. It illustrates वाक्यगा श्रौती पूर्णा उपमा. The उपमेय is विजयश्रीः (major) and त्वाम् (minor), the उपमान is स्वाधीनपतिका (major) and कान्त (minor). We may for the present take the principal उपमेय viz. विजयश्रीः and principal उपमान viz. स्वाधीनपतिका. The उपमावाचक is यथा and the साधारणधर्म अमोचन is conveyed by 'न मुञ्चति'. All the four constituents are explicitly stated. So this is a पूर्णोपमा. All of them are separately stated, so the उपमा is वाक्यगा. The उपमावाचक being यथा which conveys साधर्म्य directly so the उपमा is श्रौती. So the उपमा is वाक्यगा श्रौती पूर्णा.

चकित०— The stanza describes the face of a lady which resembles a red lotus. The उपमेय is आनन, the उपमान is सरसिज, the उपमावाचक is समम् and the साधारणधर्म is तरुणारुणतारहारिकान्ति. Because all these four are stated, so this is a पूर्णोपमा; because all occur separately so it is वाक्यगा; because the उपमावाचक 'सम' conveys साधर्म्य indirectly so it is आर्थी. Thus the उपमा is वाक्यगा आर्थी पूर्णा.

अव्यायतै० In this verse a king protecting the world with the four means of statecraft (viz. साम, दान, दण्ड and भेद) is compared to Lord Kṛṣṇa protecting the world with his four

arms. Here उपायऽ is उपमेय and भुजऽ is उपमान [ also य (राजा) is उपमेय and शौरि is उपमान ] The उपमावाचक शब्द is इव and the साधारण धर्म is conveyed by the श्लिष्ट adjectives अत्या०, उद्धतानां नियम०, दिव्यै etc Thus all the four constituents being stated it is a पूर्णोपमा, the उपमावाचक being इव it is श्रौती, and because भुजैरिव is an इवसमास the उपमा is समासगा. So the उपमा is समासगा श्रौती पूर्णा.

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अत्रितथ०— In this stanza a king is compared with a कल्पवृक्ष. The king (भवान्) is the उपमेय, सुरतरु is the उपमान, सदृशः is the उपमावाचक and अत्रितथ is the साधारणधर्म. All these constituents being stated the उपमा is पूर्णा. The उपमावाचक is सदृश making the उपमा आर्थी. And because सुरतरु and सदृश are put into a compound the उपमा is समासगा आर्थी पूर्णा.

गाम्भीर्यं०— Herein also a king is described. There are two उपमास in this verse. The first is तस्य गाम्भीर्यगरिमा गङ्गाभुजङ्गवत् (= गङ्गाभुजङ्गस्य गाम्भीर्यगरिमा इव )। Here the उपमेय is स ( from तस्य ), उपमान is गङ्गाभुजङ्ग, साधारणधर्म is गाम्भीर्यगरिमा and उपमावाचक is वत् ( as per sūtra तत्र तस्येव ) All four constituents being mentioned the उपमा is पूर्णा; वत् which is here साधर्म्यवाचक being the उपमावाचक, the उपमा is श्रौती; and because वत् is a तद्धित affix the उपमा is तद्धितगा. So this first उपमा is तद्धितगा श्रौती पूर्णा. The second उपमा in the verse is स समरे निदाघाम्बररत्नवत् (= निदाघाम्बररत्नेन सदृशम् ) दुरालोक. Here the उपमेय is स, उपमान is निदाघाम्बररत्न the उपमावाचक is the तद्धित-affix वत् and the साधारणधर्म is दुरालोकत्व. All the four constituent being stated the उपमा is पूर्णा, because of the तद्धित used for conveying उपमा it is तद्धितगा, and because वत् here is सादृश्यवाचक the उपमा is आर्थी. So the उपमा is तद्धितगा आर्थी पूर्णा.

स्वाधिनपतिका चोदनीयमः This passage starts with a discussion about the verse स्वप्नेऽपि० and then gives some general observations which Mammata feels it necessary to make at this stage. At the very outset it is pointed out that there is a particular suggested sense in this verse which gives charm or strikingness to the verse. This sense is that जयश्री waiting upon the lord is as a लोकोत्तर thing as an assertive wife solicitous to

her henpecked husband. Unless such a suggested sense is understood we cannot feel any charm in the verse. Every figure indeed should possess strikingness. And such a prominently occurring suggested sense should make this verse an example of उत्तमकाव्य or at least of गुणीभूतव्यङ्ग्य काव्य. But the illustrations of the various almkāras in the X Ullāsa should normally be अर्थचित्रकाव्य (a variety of अवयवकाव्य). Why has Mammaṭa picked up an instance, then, which is उत्तम or at least मध्यम काव्य? Mammata replies that in this particular verse, the charm is due to the strikingness of the expressed sense itself and not due to the so-called suggested sense.

But though Mammaṭa rejected the opponents' contention here, he is aware that several other illustrative verses would contain sufficient suggested sense to make it उत्तम or गुणीभूतव्यङ्ग्य काव्य and if an objector were to object against such instances an answer shall have to be given to him on this point. And Mammata frankly admits that some suggested sense in the form of some sentiment or sentiments ( रसादिस्तु व्यङ्ग्य अर्थ. ) cannot be uniformly avoided in illustrative verses of Ullāsa X. Practically everywhere ( सर्वत्र ) in a good verse some such suggested sense is bound to be there. And if it is strictly boycotted illustrations would become insipid. He also points out that when a particular verse is given as illustration of one particular अलङ्कार, other अलङ्कार or अलङ्कारs are quite likely to occur in that verse. In such cases also the reader should not object to this fact, because occurrence of other figures is always a likelihood in any particular verse. So Mammata says that he has given his illustrations in Ullāsa X without bothering about the suggested sense or अलङ्कारान्तरs therein, which can hardly be avoided entirely. So as this is done knowingly and is done for making the discussion सरस, readers should not raise any objection that there is a contradiction between prior and posterior positions taken by him ( पूर्वापरविरुद्धाभिधान ) in this matter.

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तद्वदर्थस्य . पुन — Now Mammata turns to the discussion of लुप्तोपमाs and begins with the धर्मलुप्ता variety. When धर्म

i. e. साधारणधर्म is omitted, उपमा has the same divisions as in case of पूर्णा, except for the fact that श्रौती तद्धितगा is not possible in this case. [The reason why तद्धितगा श्रौती धर्मलुप्ता is not possible is as follows Normally when we use इवार्थं तद्धितप्रत्यय or तुल्यार्थतद्धितप्रत्यय as an उपमावाचक, it expects the साधारणधर्म to be stated वत् for example in either sense expects it But there are a few तुल्यार्थ तद्धितप्रत्ययs like कल्प, देश्य, देशीय, and बहु which do not require necessarily the statement of साधारणधर्म. When these are used in a धर्मलुप्ता, obviously it is आर्थी Because no इवार्थं तद्धितप्रत्यय exists which can permit a possible non-mention of साधारणधर्म, श्रौती तद्धितगा धर्मलुप्ता is simply impossible].

The five possible varieties of धर्मलुप्ता therefore are (i) वाक्यगा श्रौती धर्मलुप्ता (ii) वाक्यगा आर्थी धर्मलुप्ता (iii) समासगा श्रौती धर्मलुप्ता (iv) समासगा आर्थी धर्मलुप्ता and (v) तद्धितगा आर्थी धर्मलुप्ता. These are illustrated in verses 6, 7 & 8

धन्यस्या०-उपमेय-करणीय (action) वचः (words) चेत (thoughts), उपमान-अमृतम्, उपमावाचक-यथा, साधारणधर्म not mentioned. The three mentioned constituents are separately stated Hence वाक्यगा श्रौती धर्मलुप्ता. Prin Gajendragadkar takes c as 'हे चेत. तस्य वच सत्य करणीयम्' and takes अमृत as the उपमान for वच.. I am not particularly inclined to prefer it to my translation.

आकृष्ट०-उपमेय-प्रभु, उपमान-कृतान्त, उपमावाचक-सम; साधारणधर्म dropped No समास of mentioned constituents. Therefore वाक्यगा आर्थी धर्मलुप्ता

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करवाल० This verse contains three उपमाs (I) in a उपमेय-आचार, उपमान-करवाल, उपमावाचक-इव; साधारणधर्म dropped करवाल इव is an इवसमास. So the उपमा is समासगा श्रौती धर्मलुप्ता (2) in b उपमेय-वाङ्म; उपमान-अमृत, उपमावाचक-उपम, साधारणधर्म not mentioned अमृतोपमा is a compound. So the उपमा is समासगा आर्थी धर्मलुप्ता (3) in c उपमेय-मन, उपमान-विष, उपमावाचक-कल्प, साधारणधर्म- dropped विषकल्प is a compound. Hence the उपमा is तद्धितगा आर्थी धर्मलुप्ता.

उपमानानुपादाने .. समासगा— When the उपमान is dropped we get only two varieties (i) वाक्यगा and (ii) समासगा. We can easily judge for ourselves that तद्धितगा whether श्रौती or आर्थी would be impossible if उपमान is dropped. Because these terminations are applied to an उपमान only. So also श्रौती variety would not be possible here because साधर्म्यवाचक इवदिशब्दः invariably require the presence of the उपमान. So the only possible varieties would be वाक्यगा आर्थी and समासगा आर्थी.

सकल० In this verse उपमेय is सरसकाव्य. It is said that an उपमान does not exist for it with reference to साधारणधर्म of सकल.. वितरणत्व. The उपमावाचक used is सदृश. The three mentioned constituents are separately stated. Hence वाक्यगा आर्थी उपमानलुप्ता. If a variant reading काव्यसम for काव्यस्य and नून for सदृशम् is adopted (original wording is in Prakrit, rendered in Sanskrit for students' convenience) then we get समासगा आर्थी उपमानलुप्ता.

*Is उपमानलुप्ता really possible* Personally we feel उपमानलुप्ता is a travesty of an उपमा. No उपमा can really exist without उपमान. उपमा without उपमान is Hamlet without the Prince of Denmark. Even in the so-called instance given above, an उपमा is frankly denied. Further when उपमान does not exist, has the word साधारणधर्म any meaning? Let us remember in a लुप्ता उपमा, a particular constituent or constituents are लुप्त i.e. suppressed, not non-existent. In an उपमानलुप्ता the उपमान is non-existent. So we feel उपमानलुप्ता is an impossible variety.

वादेर्लोपे... णमुलि— Now Mammata turns to Vādiluptā Upamā. Under this variety are six sub-varieties (1) समासगा (2) कर्मक्यच्-गा (3) आधार-क्यच्-गा (4) क्यङ्-गा (5) कर्मणमुल्गा & (6) कर्तृणमुल्गा. These are illustrated in vv 10-13.

We can see for ourselves that when उपमावाचक is dropped there is no distinction of श्रौती or आर्थी possible. So also तद्धितगा उपमा would not be possible in this category, because the तद्धितप्रत्यय itself is उपमावाचक. So also वाक्यगा variety is impossible in this category, because we can never have an effective

Vākya with the उपमावाचक dropped and the other three constituents mentioned separately. So only समासगा variety can be possible in this case. And added to this, five more grammatically possible varieties are included in this category

The five grammatical terms, and Upamās arising from them can be briefly illustrated as follows:— (1) कर्म क्यच्-पुत्रमिव आचरति पुत्रीयति छात्रम् (2) आधार क्यच्-प्रासादे इव आचरति प्रासादीयति कुट्या भिक्षु (3) क्यङ्-चन्द्र इव आचरति चन्द्रायते. (4) कर्मणमुल्-घृतं इव निहितं घृतनिधाय निहितं जलम् । (5) कर्तृणमुल्-अजक यथा नष्टं भवति तथा अजकनाशं नष्ट ।

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ततः० This stanza is महाभारत-द्रोणपर्व 184-46. It describes moonrise. Here the उपमान is चन्द्र, उपमेय is कामिनीगण्ड, the साधारणधर्म is पाण्डु and the उपमावाचक is dropped. Two of the three mentioned constituents are compounded. So this is समासगा वादिलुप्ता ( it is द्विपदसमासगा ).

असितः० The उपमा is contained in a. Therein the उपमेय is असिपत्र, उपमान is असितभुजग, the साधारणधर्म is भीषण and the उपमावाचक is dropped. The remaining three occur in a समास. So this is a समासगा वादिलुप्ता ( It is त्रिपदसमासगा )

पौरः० (1) पौर जनं सुतीयति illustrates कर्म क्यच्-गा वादिलुप्ता Here पौरजन is उपमेय, सुत is उपमान, the साधारणधर्म is 'आचार' conveyed by the क्यच्, उपमावाचक is dropped. The क्यच् is कर्म क्यच् ( सुत इव आचरति सुतीयति पौरम् । ) (2) समरान्तरे अन्तःपुरीयति illustrates आधार क्यच्-गा वादिलुप्ता The उपमेय is समरान्तर, the उपमान is अन्तःपुर, the साधारणधर्म is 'आचार' conveyed by क्यच्. उपमावाचक is dropped. The क्यच् is आधार क्यच् ( अन्तःपुरे इव समरान्तरे आचरति ) (3) सपत्नसेना नारीयते illustrates क्यङ्गा वादिलुप्ता. The उपमेय is सपत्नसेना, The उपमान is नारी, the common attribute is 'आचार' and the उपमावाचक is dropped. The क्यङ् in नारीयते can be explained as नारी इव आचरति (सपत्नसेना).

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मृधेः० In ab we get कर्मणमुल्गा वादिलुप्ता निदाघधर्मांश्च यथा पश्यन्ति तथा तं परे पश्यन्ति is the meaning The उपमेय is स., the

उपमान is निदाघधर्मश्चि, the साधारणधर्म is 'seeing' and the उपमावाचक is dropped. In *cd* we get कर्तृणमुल्गा वादिलुप्ता The meaning is यथा पार्थ सचरति तथा स अवनीपति सचरति । the उपमेय is स उपमान is पार्थ , साधारण धर्म is संचार and उपमावाचक is dropped.

**एतद्विलोपे०** Now Mammata treats of the धर्मवादिलुप्ता variety There are two subvarieties therein (i) क्विप्-गा and (ii) समासगा. We have already seen above that when उपमावाचक is dropped श्रौती-आर्थी distinction vanishes and so also तद्धितगा and वाक्यगा become impossible. Naturally only समासगा is possible. In this particular case of धर्मवादिलोप, besides this normally available समासगा, another grammatical variety क्विप्गा is possible. A क्विप् is illustrated in कृष्ण इव आचरति कृष्णति ।

**सविता विधवति०** In this verse there are four क्विप्गा धर्मवादिलुप्ता उपमाs We can analyse one here for a sample In सविता विधवति ( विधुः इव आचरति ), सविता is उपमेय, विधु is उपमान and साधारणधर्म and उपमावाचक are not stated Hence it is क्विप्गा धर्मवादिलुप्ता. One may say here that the साधारण धर्म should be आचार as in the case of क्यच् or क्यङ् termination The answer is that this contention is not admitted by Ālankārikas like Mammata They say that in क्यच् or क्यङ् the word has some residue (viz. य्) of that प्रत्यय remaining in the word to suggest a presence of आचार. But in a क्विप् the प्रत्यय leaves no visible residue in the word So आचार here is understood and not expressed.

**परिपन्थि०** In this verse राजकुञ्जर is an example of समासगा धर्मवादिलुप्ता The only two mentioned constituents viz उपमेय 'राजा' and उपमान 'कुञ्जर' are put in a समास The other two constituents are absent.

**धर्मोपमानयो०** In case of धर्मोपमानलुप्ता the उपमा occurs in समास and वाक्य. The same reasons, as given above in case of उपमानलुप्ता, explain the possibility of these two categories only. So also our objections to धर्मोपमानलुप्ता are identical as in case of उपमानलुप्ता. We cannot admit any उपमा without उपमान

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**टण्डुणन्तो०** In this verse मालतीकुसुम is the उपमेय, सदृश the उपमावाचक and लप्मान and साधारणधर्म are dropped. So it is, acc.

to Mammata, an instance of समासगा धर्मोपमानलुप्ता. The same verse with कुसुमसरिच्छा changed to कुसुमेण धर्म becomes a वाक्यगा धर्मोपमानलुप्ता

क्यचि० When the उपमावाचक and उपमेय are dropped, we get an उपमा with the use of क्यच्. It should be noted that this is another ridiculous variety. How can an upamā exist without an उपमेय explicitly stated? Mammata's illustration tries to get this variety by a queer grammatical twist.

अराति० स सहस्रायुधीयति is the उपमा under discussion. The grammatical expansion would be स आत्मान सहस्रायुर्ध्वं इव आचरति। Here we are told that आत्मा is उपमेय and that it is suppressed. Is really this आत्मा different from स. ?

त्रिलोपे च समासगा० Mammata now gives a variety of उपमा in which three constituents viz. उपमावाचक, साधारणधर्म and उपमान are absent. So what is present is only उपमेय! And we are told that a समासगा वादि-धर्म-उपमानलुप्ता is possible. At the very outset we feel constrained to be very severe on Mammata on this point. And that for the following very good reasons (i) First of all, an उपमानलुप्ता is a mockery of a simile. The उपमेय and उपमान are two pillars on which an Upamā stands. And the लोप of anyone of these makes उपमा simply impossible! We have already explained and emphasized this point earlier more than once (ii) Mammata is here perpertrating a ridiculous self-contradiction. He is speaking of a त्रिलुप्ता. This means only one constituent of the उपमा is stated. And can this one constituent make a समास with any of the other non-existent constituents? समासगा त्रिलोपा is a contradiction in terms, and Mammata thereby has condemned himself. Let us not forget that समासगा requires the समास between two or more of the constituents of an उपमा, and not a समास of one constituent with any other word at large! (iii) Further Mammata's instance of त्रिलोपा is मृगनयना. He explains the word by a certain grammatical rule 'सप्तम्युपमान०'. In the light of that explanation 'मृग' and not मृगनयन is the उपमान as we shall presently see below. If so it is mentioned in 'मृगनयना' along with the उपमेय नयन. How can we say उपमान is absent? Mammata cannot conveniently change his ground now and say that the



उपमान is मृगनयन, and so because it is not fully stated in मृग-नयना (really equal to मृगनयन-नयना) it is taken as लुप्त. For after accepting the particular rule for explaining the word मृगनयना which would make मृग as उपमान, Mammata cannot in the same breath have मृगनयन as उपमान to get a त्रिलोपा. He cannot have the cake and also eat it !

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तरुणिमनि० etc. In this verse the word मृगनयना is the bone of contention. Mammata says it is an example of त्रिलोपा and we stoutly refuse and say that it is समासगा धर्मवादिलुप्ता; and that त्रिलोपा उपमा is impossible. The discussion about 'मृगनयना' is already taken up in the earlier note and would be gone in details of in the next note

अत्र सप्तम्युपमाने उदाहरणम् ।— The grammatical rule which explains forms like मृगनयना is सप्तम्युपमानपूर्वपदबहुव्रीहिः उत्तरपदलोपश्च । (e. g. कण्ठस्थ ३ कालः यस्य स' कण्ठेकालः । उष्ट्रमुखमिव मुख यस्य स उष्ट्रमुखः ।) The rule means A word having for its first member a word in the locative, or a word expressive of a standard of comparison, forms a बहुव्रीहि compound with another word, and then the latter part of the first member of the बहुव्रीहि is lost. सप्तमीपूर्वपदस्य उपमानपूर्वपदस्य च शब्दस्य उत्तरशब्देन बहुव्रीहि वक्तव्यः । पूर्वशब्दे उत्तरपद यत् तस्य लोपश्च वक्तव्यः । Applying this rule to 'मृगनयना', we find that it is a बहुव्रीहि compound of two words मृगनयन and नयन (मृगनयने इव नयने यस्य सा मृगनयना) The first word is उपमानपूर्वपद (i. e. having the prior part of itself viz मृग formed by an उपमान) So it forms a बहुव्रीहि compound with the second word नयन, and while so doing loses the latter member of the first word (viz नयन in मृगनयन) So this explanation makes it crystal clear that 'मृग' is taken as उपमान here according to grammatical explanation given by Mammata. How can he conveniently forget this and take मृगनयन as an उपमान and argue that it is not stated (because it is only partly stated). We say मृग is the उपमान. It is stated beside the उपमेय नयन. And so मृगनयना is not त्रिलोपा but द्विलोपा उपमा. We sympathise with Mammata in his plight because poetically speaking मृगनयन is the उपमान and poetically speaking

it is as good a stated! But grammatically Mammata has committed himself and he cannot escape facts!

**क्रूरस्या०**—Mammata is here refuting a possible argument that आय शूलिक (one who rules with an iron rod) is also a case of त्रिलोपा उपमा, wherein three constituents (the उपमेय-क्रूराचार, the साधारणधर्म तैक्षण्य and the उपमावाचक are absent, and only the उपमान अय शूल is present. Mammata rightly demurs saying that here आय शूल is completely indentified with क्रूराचार the उपमेय which has so to say dissappeared from the scene. So this is a case of अतिशयोक्ति अलङ्कार and not a त्रिलोपा उपमा.

*Some general observations on उपमाभेदs*.— (1) With reference to all the divisions of पूर्णा and लुप्ता, नागोजीभट्ट in his उद्योत remarks, that being based upon a sentence or compound or certain affixes, these varieties really form the province of grammar, and as such serve no other purpose here than, that of making a parade of the author's proficiency in that science. They really should not have found a place in the science of Rhetoric. According to him the proper divisions of comparison which are relevant in अलङ्कारशास्त्र are those into पूर्णा and लुप्ता Appaya Dikṣita holds the same view Read ' एयमय पूर्णालुप्ताविभागो वाक्यसमासप्रत्ययगोचरतया शब्दशास्त्रव्युत्पत्तिकौशलप्रदर्शनमात्रप्रयोजनो नाती-वालङ्कारशास्त्रे व्युत्पाद्यतामर्हति ।—चित्रमौमासा. p 27) (11) It should be noted here that Jagannātha considers the comparison in कर्मक्यच्, आधारक्यच् and वयङ् as instances not of mere वादिलोप or वाचकलोप but of धर्मवादिलोप For he rightly remarks that though आचार or behaviour is the sense of क्यच् or क्यङ्, it is not sufficient to constitute a comparison Some special kind of आचार which is common to the उपमान and the उपमेय, and which we apprehend from some other function but not from क्यच् or क्यङ् is necessary for उपमा Hence in कर्मक्यच्, आधारक्यच् and क्यङ् we have धर्मवादिलोप. In णमुल्, however, he believes that the common property is present and hence he agrees with Mammata is taking णमुल्गा as वादिलुप्ता Note " कर्मधारक्यचि क्यङि च वाचकलुप्तोदाहरण प्राचामसङ्गतमिव प्रतीयते । धर्मलोपस्यापि तत्र सम्भवात् । न च क्यजाद्यर्थ आचार एव साधारणो धर्मोऽस्तीति वक्तव्यम् । धर्म-मात्ररूपस्याचारस्योपमाप्रयोजकत्वाभावात् । " नारीयते सप्तसेना " इत्यादौ

वृत्त्यन्तरनिवेदितं कातरत्वादिभिरभिन्नतयाऽध्यवसितस्याचारस्योपमानिष्पादक-  
कत्वम् ।—रसगङ्गाधर p. 169.

विश्वनाथ on the other hand thinks that these five divisions arising from क्यच्, क्यङ् and णमुल्, which मम्मट regards as instances of वादिलोप are examples of धर्मलोप. For according to him, the affixes क्यच्, क्यङ् and णमुल् are applied in the sense of इव, and what is absent is the common property. Read इदं च केचित् औपम्यप्रतिपादितस्य इवादेर्लोपे उदाहरन्ति तदयुक्तम् । क्यङादेरपि तदर्थविहितत्वेन औपम्यप्रतिपादकत्वात् ।

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The topic of मालोपमा and रशनोपमा is introduced by Mammata in his वृत्ति only. He has not defined or discussed these in the कारिकास and in वृत्ति too he has just briefly covered them. But his fashionable 'न लक्षिता' is not very opportune: for after all in the वृत्ति he mentions and illustrates them and the teacher and taught have to sit and take note of them! And they do deserve that much attention. We give here handy definitions of these two varieties (1) 'मालोपमा यदेतस्योपमानं बहु दृश्यते।' (11) रशनोपमा—“....कथिता रशनोपमा । यथोर्ध्वमुपमेयस्य यदि स्यादुपमानता ॥” ( यथोर्ध्वम्—in succession ).

*A few additional illustrations of Upamā for study* --- (1) तडिद्गौरीन्दुतुल्या स्यात्कर्पूरन्ती दृशोर्मम । कान्त्या स्मरवधूयन्ती दृष्टा तन्वीरहो मया ॥ यत्तया मेलनं तत्र लाभो मे यश्च तद्रते । तदेतत्काकतालीयमवितर्कित-सम्भवम् ॥ (11) कुचकलशेष्वबलानामलकायामथ पयोनिधे पुलिने । क्षितिपाल कीर्तयस्ते हारन्ति हरन्ति हीरन्ति । (111) प्रभामहत्या शिखयेव दीप त्रिमार्ग-यैव त्रिदिवस्य मार्ग । सस्कारवयेव गिरा मनीषी तथा स पूतश्च विभूषितश्च ॥ (1iv) आविर्भूते शशिनि तमसा रिच्यमानेव रात्रिर्नैशस्याचिर्हृतभुज इव छिन्न-भूयिष्ठधूमा । मोहेनान्तर्वरतनुरिय दृश्यते मुच्यमाना गङ्गा रोधपतनकलुषा गृण्णीतीव प्रसादम् ॥ (v) सौरभमम्भोरुहवन्मुखस्य कुम्भाविब स्तनौ पीनौ । हृदयमदयति वदनं तव शिरदिन्दुर्यथा बाले । (vi) मधुर सुधावदधर पल्लव-तुल्योऽतिपेलव पाणिः । चकितमृगलोचनाभ्या सदृशी चपले च लोचने तस्या ॥ (vii) निखिलजगन्महनीया यस्याभा नवपयोधरवत् । अम्बुजवद् विपुलतरे नयने तद् ब्रह्म सश्रये सगुणम् ॥ (viii) ता जानीथा परिमितकथा जीवित मे द्वितीया

दूरीभूते मयि सहचरे चक्रवाकीमिवैकाम् । गाढोत्कण्ठा गुरुषु दिवसेष्वेषु गच्छत्सु  
बाला जाता मन्ये शिशिरमथिता पद्मिनी वान्यरूपाम् ॥ (ix) अधर किसलय-  
राग कोमलविटपानुकारिणी बाहू । कुसुममिव लोभनीय यौवनमङ्गेषु सनद्धम् ॥  
(x) गाहितमखिल विपिनं परितो दृष्टाश्च विटपिन सर्वे । सहकार न प्रपेदे  
मधुपेन तथापि ते मम जगति ॥ (xi) अभ्युक्षितोऽसि सलिलैर्न बलाहकाना  
चाषाग्रपक्षसदृश भृशमन्तराले मिथ्यैतदाननमिद भवतस्तथाहि हेमन्तपद्ममिव  
निष्प्रभतामुपैति ॥

## (2) अनन्वय (Non-connection)

*A critical Note.*— (i) *Definition* — उपमानोपमेयत्वे एकस्यैवैक-  
वाक्यगे । अनन्वयः । (ii) *Analysis of the Definition* In an अनन्वय  
one and the same thing occurs both as an उपमेय and उपमान  
in one sentence. In other words it is a comparison of a thing  
to itself The intention behind such a self-comparison is  
द्वितीयसदृशव्यवच्छेद (iii) *A comparison and contrast between उपमा  
and अनन्वय Similarities*. Both figures are based on साम्य.  
And the form of both is that of an उपमा *Distinctions* But while  
उपमा is भेदे सति साधर्म्यम् i.e. co-attributeness between two  
different things, in अनन्वय one and the same thing is used as  
उपमेय and उपमान So really it is not comparison but self-com-  
parison It shows the uniqueness of that particular object  
which can be compared to itself. Technically उपमा is based  
on सादृश्य between two things while अनन्वय on द्वितीयसदृशव्यवच्छेद  
of a thing

उपमानो०— The word 'एकस्य' in the definition excludes  
उपमा, which has two objects which serve as उपमान and उपमेय  
एव excludes the possibility of a synonymn being used to  
express the उपमान and the उपमेय Thus अस्या वदन इव अस्या.  
वक्त्रम् would not be strictly an अनन्वय (Of course विश्वनाथ holds  
that अर्थैकत्व is enough and शब्दैकत्व is not an absolute necessity  
According to him राजीवमिव पाथोजम् can be a legitimate अनन्वय.  
But he also remarks that औचित्य or propriety requires शब्दैकत्व  
cp. अनन्वये च शब्दैक्य औचित्यात् अनुशङ्कितम् ।) 'एकवाक्यगे'  
distinguishes अनन्वय form रशनोपमा and उपमेयोपमा when one and  
the same thing becomes उपमान and उपमेय but not in one  
sentence.

न केवल० In this verse the young girl under description is said to be just like herself and her sportive gestures like themselves !

*Other illustrations* — (i) गगन गगनाकार सागर सागरोपमा । रामरावणयोर्युद्धं रामरावणयोरिव ॥ (ii) राजीवमिव राजीव जल जलमिवाजनि । चन्द्रश्चन्द्र इवातन्द्र. शरत्समुदयोद्यमे ॥ (iii) रामायमाण श्रीराम. सीता सीतामनोहरा । ममान्तकरणे नित्य विहरेत्ता जगद्गुरु ॥

### ( 3 ) उपमेयोपमा ( Reciprocal comparison )

*A critical note* (i) *Definition* विपर्यास उपमेयोपमा तयो । (ii) *Analysis of Definition* : In उपमेयोपमा there is an exchange of these two viz. उपमेय and उपमान That is the उपमेय of one sentence becomes the उपमान in the other and vice versa. e. g x is like y, and y is like x The purport of this figure is to tell that x and y only can be compared to each other, no third object can be compared to them । उपमेयोपमा aims at तृतीयसदृशव्यवच्छेद. It contains necessarily of two sentences formed by the two complementary Upamās Further the common property between the उपमान and उपमेय in these two उपमाs must be the same. Hence a verse like सविता विधवति० etc cannot be उपमेयोपमा because (i) The common property in the two उपमाs is different and (ii) There is no intention of तृतीयसदृशव्यवच्छेद.

**कमलेव०**— In this verse we have three उपमेयोपमाs (i) Between कमला and मति (ii) Between तनु and विभा (iii) Between धरणी and धृति

*Other illustrations* -- (i) कौमुदीव भवती विभाति मे कातराक्षि भवतीव कौमुदी । अम्बुजेन तुलित विलोचन लोचनेन च तवाम्बुज समम् ॥ (2) रमणीयस्तवकयुता विलसितवक्षोजयुगलशालिन्ध्र । लतिका इव ता वनिता वनिता इव रेजरे लतिका ॥ (3) खमिव जल जलमिव ख हस इव चन्द्रश्चन्द्र इव हस । कुमुदाकारास्तारास्ताराकागणि कुमुदानि ॥

### ( 4 ) उत्प्रेक्षा ( Poetical Fancy )

*A critical Note* - (i) *Definition* - सम्भावनमथोत्प्रेक्षा प्रकृतस्य समेन यत । (ii) *Analysis of Definition* When a प्रकृत thing i.e. an उपमेय is fancied to be as though some other similar thing we

get an उत्प्रेक्षा. If a poet says 'the face is as if the moon,' we get an उत्प्रेक्षा. Actually we would suggest to the students that they should judge an उत्प्रेक्षा to be present if the translation of any passage contains the words 'as if' or 'as though'. In Sanskrit words like मन्ये, शङ्के etc are wellknown as उत्प्रेक्षावाचकः. Daṇḍin has put many such words in one verse "मन्ये, शङ्के, ध्रुव, प्रायो, नूनमित्येवमादिभिः । उत्प्रेक्षा व्यज्यते शब्दैः 'इव' शब्दोऽपि तादृशः ॥" (काव्यादर्श II २३४). Some other words are (अवैमि, ऊहे, तर्कयामि, जाने, सम्भावयामि, उत्प्रेक्षे,) स्यात् etc (iii) *Divisions* - Mammata has not given any divisions of this very important figure विश्वनाथ and जगन्नाथ on the other hand give elaborate divisions and sub-divisions thereof, विश्वनाथ going to the extreme of giving 176 varieties. Though this is too elaborate, still we must note at least three main divisions of उत्प्रेक्षा (i) स्वरूपोत्प्रेक्षा (ii) हेतूत्प्रेक्षा and (iii) फलोत्प्रेक्षा. (For details see below -) Mammata's treatment of this figure is very sketchy; and we are giving below considerable details about it)

*Three Divisions of Utpreksā* - Mammata does not give any divisions of उत्प्रेक्षा as said above. But there are three main divisions of उत्प्रेक्षा given by Ālaṅkārikas which deserve the attention of every student of अलङ्कारः. For Utpreksā is one of the most important popularly used figure of speech. These three divisions are (1) स्वरूपोत्प्रेक्षा (2) हेतूत्प्रेक्षा and (3) फलोत्प्रेक्षा. These varieties arise according as the thing which a poet fancies is either the nature of an object or a motive or a fruit. स्वरूपोत्प्रेक्षा again has four sub-divisions viz (i) जातिस्वरूपोत्प्रेक्षा (ii) गुणस्वरूपोत्प्रेक्षा (iii) क्रियास्वरूपोत्प्रेक्षा and (iv) द्रव्यस्वरूपोत्प्रेक्षा

We now give instances of these different varieties of उत्प्रेक्षा —

#### (1) स्वरूपोत्प्रेक्षा—

(a) जातिस्वरूपोत्प्रेक्षा e g. ऊह. कुरङ्गरुदृशश्चञ्चलचेलाञ्चलो भाति । सपताक कनकमयः विजयस्तम्भ स्मरस्येव ॥ " Herein the thigh with the fluttering skirt is fancied to be Love's golden pillar of victory with a flag flying.

(b) गुणस्वरूपोत्प्रेक्षा e. g. “ज्ञाने मौन क्षमा शक्तौ त्यागे श्लाघाविपर्ययः। गुणा गुणानुबन्धित्वात्तस्य सप्रसवा इव ॥” Here the virtues are fancied to be procreative.

(c) क्रियास्वरूपोत्प्रेक्षा e. g. गङ्गाम्भसि सुरत्राण तन निःशाननिःस्वनः। स्नातीवारिवधूवर्गगर्भपातनपातकी ॥” Here what is fancied is the action of bathing.

(d) द्रव्यस्वरूपोत्प्रेक्षा e. g. “मुखमेणीदृशो भाति पूर्णचन्द्र इवापर ।” Here what is fancied is the Moon.

Viśvanātha has given these four subvarieties of स्वरूपोत्प्रेक्षा, but Jagannātha says that they can be broadly viewed as one class of स्वरूपोत्प्रेक्षा only and there is no particular charm in the technical subdivisions thereof

(2) हेतूत्प्रेक्षा e. g. सैषा स्थली यत्र विचिन्वता त्वा भ्रष्ट मया नूपुरमेकमुच्यम् । अदृश्यत त्वच्चरणारविन्दविश्लेषदुःखादिव बद्धमौनम् ॥ Here the silence of the anklet is poetically attributed to a certain cause This is हेतूत्प्रेक्षा because a poetical cause for the silence is fancied here

(3) फलोत्प्रेक्षा e. g. “रावणस्यापि रामास्तो भित्त्वा हृदयमाशुग । विवेश भुवमाख्यातुमुरगेभ्य इव प्रियम् ॥” Here the fruit of the arrow going down in the nether world is fancied to be the conveyance of the good news to the denizens thereof. This is फलोत्प्रेक्षा. Because here a poetical purpose for the arrow's journey is fancied

*Essentials of उत्प्रेक्षा:* (i) There is always a certain fact. When that fact is fancied as otherwise it is उत्प्रेक्षा. There was the fact of the girl's fair thigh with its fluttering garment. The poet fancied it to be Cupid's pillar of victory Consequently उत्प्रेक्षा was developed (ii) Secondly उत्प्रेक्षा must be based on resemblance, i. e. it must be based on उपमानोपमेयभाव Hence the following verse, though a good fancy is not an उत्प्रेक्षा—“वदनकमलेन बाले स्मितमुषमालेशमावहसि यदा । जगदिह तदेव जाने दशार्धबाणेन विजितमिति ।” (iii) Thirdly the fancy should be आहार्य or volitional. It should not proceed from genuine mistake. The poet must be conscious that he is poetically fancying.

Consequently the following cannot be an उत्प्रेक्षा though the the word प्रायः (one of the possible उत्प्रेक्षावाचकs may tempt us to feel that way. “राम स्निग्धतरस्याम विलोक्य वरमण्डले । प्रायो वाराधरोऽय स्यादिति नृत्यन्ति केकिनः ॥”

गम्योत्प्रेक्षा or प्रतीयमानोत्प्रेक्षा— Though उत्प्रेक्षा is usually revealed by such words as मन्ये, शङ्के etc sometimes it occurs even in the absence of such words e g. ‘तन्वड्गयास्तनयुग्मेन मुखं न प्रकटीकृतम् । हाराय गुणिने स्थानं न दत्तमिति लज्जया ॥’ Herein लज्जया = लज्जया इव gives rise to उत्प्रेक्षा.

उन्मेषः— We get a beautiful हेतुत्प्रेक्षा in th's verse. The conquest of moon by the lady's face and the falling at her feet by the glory of lotus is explained by the poetic cause viz. the delight the glory of (night) lotus obtained when her enemy the moon was conquered by the lady's face.

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लिम्पतीव० The first half contains two स्वरूपोत्प्रेक्षाs and the second half contains an उपमा. This stanza is मूच्छकटिक I-34.

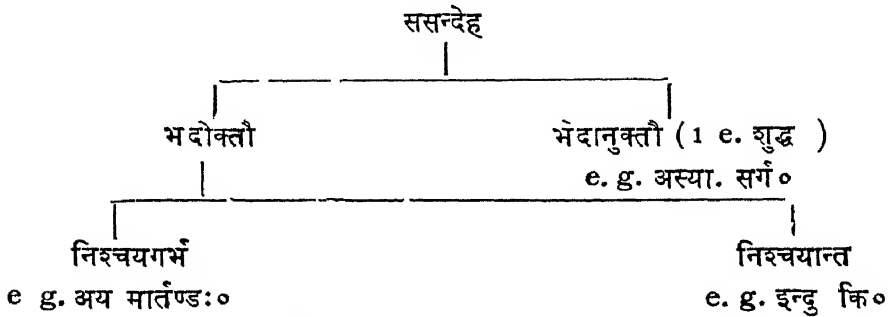
*Other Illustrations:-* (1) मन्ध्यदिनार्कसन्तप्त. सरसी गाहते गज । मन्ये मार्तण्डगूह्याणि पद्मान्युद्धर्तुमुद्यतः ॥ (2) निःसीमशोभासौभाग्यं तन्वड्गया नयनद्वयम् । अन्योन्यालोकनानन्दविरहादिव चञ्चलम् ॥ (3) परस्परसङ्गसुखा-न्नतम्रव. पयोधरो पौनतरौ बभूवतुः । तयोरमृश्यन्नयमुन्नतिं परा अवैमि मध्यस्तनिमानमेति ॥ (4) दिवानिश वारिणि कण्ठध्वने दिवाकराराधनमाचरन्ती । वक्षोजतार्यं किमु पक्ष्यलाक्ष्यस्तपश्चरत्यम्बुजपङ्क्तिरेषा ॥ (5) कुबेरगुप्तां दिशमुष्णरश्मौ गन्तुं प्रवृत्ते समय विलङ्घ्य । दिग्दक्षिणा गन्धवहं मुखेन व्यलीक-नि श्वासमिवोत्सर्ज ॥

### ( 5 ) ससन्देह ( Dubious )

*A critical note -* (1) *Definition* ससन्देहस्तु भेदोक्तौ तदनुक्तौ च संशयः । (ii) *Analysis of the Definition:* The figure ससन्देह consists of a संशय ( which of course must be poetic ). A particular प्रकृत thing is doubted to be one or another of similar अप्रकृत things. The doubt may be merely raised by itself or it may be raised and then the difference between the two similar



things may be stated by the poet himself. In the former case it is शुद्ध ससन्देह (भेदानुक्तौ ससन्देह of मम्मट), in the latter case it would be भेदोक्तौ ससन्देह. This latter is of two varieties (i) निश्चयगर्भं wherein after doubting 'whether x is y' the poet gives a special feature of y (which is not found in x). Thereby the conclusion निश्चय 'x is not y' is suggested to the रसिक though not stated in so many words. (ii) निश्चयान्त wherein after doubting 'whether x is y', some special characteristic of x is stated and a confirmation is consequently made that 'x is not y'. (iii) Divisions. The divisions of this figure, as given by Mammata and as outlined already above are—



**निश्चयगर्भं and निश्चयान्त ससन्देह** — These are two sub-varieties of भेदोक्तौ ससन्देह and have been often misunderstood. Prof. Gajendragadkar who rarely puts a wrong foot forward has done it here. So we would like to make the meanings of the two terms crystal-clear. Prof. Gajendragadkar understands that निश्चयगर्भं variety is that wherein 'a decision' about the two doubted things being different is made in the middle (गर्भं) of the verse or passage. Generally in ससन्देह more than one doubts are raised. These may be annulled one by one immediately after raising each of them. See verse 27 for example. Therein we are told how the enemy warriors have various doubts on seeing a heroic king in the battlefield. 'Is he the sun?' But the sun verily is drawn by seven horses (This reply suggests that the king is not the sun). 'Is he fire?' But fire does not spread in all directions' (so the king is not fire) & c. Thus after each doubt, its निराकरण is made. And thus निश्चय is conveyed in the middle of the verse. So this is a निश्चयगर्भं

variety While in an instance of निश्चयान्त the doubts are raised one after other, and only at the end its निराकरण is made In verse इन्दुः कि० etc after raising doubts whether the lady's face was a moon, or a lotus, we are told that the sweet words decided it to be a face only. Thus a decision comes at the end And this variety is निश्चयान्त

But one moment's thought would convince any one that if निश्चयगर्भ and निश्चयान्त varieties are so interpreted the example इन्दुः कि० etc given by Mammata for निश्चयान्त variety would be positively wrong Because even therein निश्चय does occur in the middle 'इन्दुः कि०' is a doubt raised 'क्व कलङ्कः' annuls it. 'सरसि जमेतत् किम्' is another doubt. 'अम्बु कुत्र गतम्' dispels that doubt. And the assertion in *cd* only comes as an additional assertion of 'face being face only' Prof. Gajendragadkar himself has realised this difficulty and said that this example by Mammata is faulty He proposes the following appropriate instances of a निश्चयान्त variety (1) किं तावत्सरसि सरोजमेतदारादाहोस्विन्मुखमवभासते तरुण्या । संशय्य क्षणमिति निश्चिकाय कश्चित् बिम्बोर्कैर्बकसहवासिना परोक्षे ॥ (11) चपला जलदाच्च्युता लता वा तस्मिन्मृग्यादिति संशये निमग्नः । गुरुनि स्वसितैः कपिर्मनीषी निरणौषीदथ ता वियोगिनीति ॥ In these instances निश्चय only comes at the end.

But we think that the whole discussion is much ado about nothing The terms निश्चयगर्भ and निश्चयान्त should be taken to mean (1) wherein the निश्चय or determination of X not being Y is *suggested* ( गर्भित ) and (11) wherein the निश्चय is specifically *expressed* This simple solution would make both the examples given by Mammata appropriate In अयं मार्तण्ड etc. in all cases of doubts the decision is suggestively conveyed. But in इन्दुः कि० the poet not being satisfied with suggestive conveying of that decision, states it directly in so many words.

The direct expression of the decision certainly detracts from the poetic quality of the verse and of निश्चयान्त variety in general And that is why Bhatta Udbhata did not accept this variety, as Mammata himself acknowledges But Mammata feels that even the निश्चयान्त variety has its own charm and has accepted it It is just a matter of opinion. We would also

find that in the निश्चयगर्भ variety the निश्चय is that उपमेय is different from the उपमान. In निश्चयान्त variety the निश्चय is that the उपमेय is just the उयमेय. So also in निश्चयगर्भ variety the distinguishing attributes belong to the उपमान while in the निश्चयान्त variety they belong to उपमेय.

अस्या. सर्ग०. This is Vikramorvasīya I 8. Here only doubts are raised as to who must have been the creator of Urvasī. Some decision seems to be there at the end, but is only negative viz. The पुराण मुनि is not the creator. The positive decision is not there!

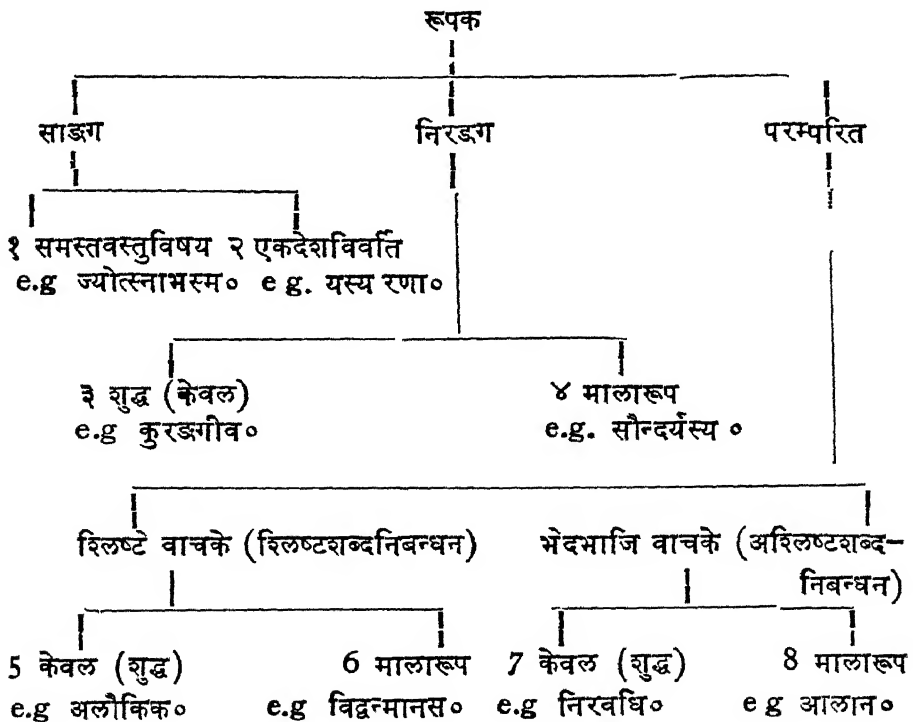
*Essentials of ससन्देह* The figure ससन्देह has the following two essentials necessary (1) The doubt must be charming and (2) it must be based on similarity. Thus the doubt in स्थाणुर्विपुरुषो वा though based on similarity is not charming. So the sentence cannot be an instance of ससन्देह. The following is an example of a doubt which is charming but not साम्यानिष्ठ and so not constituting ससन्देह, “मध्य तव सरोजाक्षि पयोधरभरातितम् । अस्ति नास्तीति सन्देहः कस्य चित्ते न जायते ॥” While the following is a doubt which is neither charming nor साम्यानिष्ठ—“अधिरोप्य हरस्य हन्त चापं परितापं प्रशमयन् बान्धवानाम् । परिणेष्यति वा न वा युवाय निरपायं मिथिलाधिनाथपुत्रीम् ।” Obviously then this is no ससन्देह!

*Other illustrations* (1) मरकतमणिमेदिनीधरो वा तरुणतरस्तरेषु वा तमालः । रघुपतिमवलोक्य तत्र दूरादृषिनिकरैरिति सशयः प्रपेदे ॥ (2) तरणितनया किं स्यादेषा न, तोयमही हि सा, मरकतमणिज्योत्स्ना वा स्यात्, न सा मधुरा कुत । इति रघुपते. कायच्छायाविलोकनकौतुकैर्वनवसतिभिः कैः कैरादो न सन्दिदिहे जनैः ॥ (3) पुमथश्चित्तवारं किम्तं निगमाः क्रक्प्रभृतयः प्रभेदा वा मुक्तेर्विमलतरसालोकमुखराः । मुखान्याहो धातुश्चिग्भिति विमृश्याथ विबुधा विदुः शिष्यान् हस्तामलकमूखरान् शङ्करगुरोः ॥ (4) प्रश्नश्चोतनं नु हरिचन्दनपल्लवानां निष्पीडितेन्दुकरकन्दलजोऽनुसेकः । आतप्तजीविततरोः परितर्पणो मे सञ्जीवनो-  
षधिरसो नु हृदि प्रसक्तः ॥

### (6) रूपक (Metaphor)

**A critical Note:** (1) *Definition* - तद् रूपकमभेदो य उपमानो-  
पमेययोः । (2) *Analysis* When there is an identification of an

उपमेय and उपमान both being stated we get रूपक. रूपक is a stage ahead of उपमा. In an उपमा a साधर्म्य between an उपमेय and उपमान is stated. 'A face is like the moon' says a poet. He compares the face and moon in point of beauty. But going a stage ahead a poet may say 'the face is the moon'. And we get a रूपक. Without confusing the उपमेय and उपमान, without losing cognition of their distinction (अनपह्नुतभेदयोः), a poet may attempt to identify the two on account of their extreme similarity (अतिसाम्यात्). Naturally no उपमावाचक occurs here. And the साधारणधर्म also does not form a necessary part of its expression, though it certainly would be existing, stated or unstated. (3) *Divisions* Mammata gives the following classification of रूपक -



Kārikā 7 cd. This कारिका gives a definition of समस्तवस्तु-विषय रूपक which is of the साङ्ग type. At this stage some discussion on three basic divisions of रूपक would be opportune.

These three divisions are (i) निरङ्ग (single or simple) (ii) साङ्ग (partite or compound) (iii) परम्परितम् (consequential or complex). These three resemble in their make-up to the simple, compound and complex sentences of grammar. Thus when there is a simple pair of an उपमेय and उपमान and these are identified, we get the single निरङ्ग रूपक like 'मुखं चन्द्र'. But a poet may think of more than one उपमेय and उपमान together giving a रूपक (with one pair of उपमेय and उपमान being principal of course). This would be the साङ्ग रूपक. A lady may be identified with a creeper, her smile with flowers, and her breasts with fruit! And this 'स्मितकुसुमा स्तनकलयुता वनितालता' would be an illustration of साङ्ग रूपक. But at times we get a रूपक of yet a different type in which the main रूपक sits on the shoulder so to say, of another रूपक. Unless the basic रूपक is already established, the second रूपक cannot come into existence. Take for example a रूपक 'A king is a boat'. We shall say this is ridiculous. What साधर्म्य is there between 'a king' and 'a boat'? But consider now a रूपक like this 'The king is a boat in the ocean of misery'. Then we say it is a good रूपक. When विपद्-वारिधि is first established, then the king can be an appropriate boat for crossing it. This is called परम्परित रूपक. The निरङ्ग रूपक is discussed in Kārikā 8 cd (part of this unit), साङ्ग in Kārikā 7 cd (समस्तवस्तुविषय) and Kārikā 8 ab (एकदेशविवर्ति) and परम्परित in Kārikā 9.

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**बहुवचनमविवक्षितम्-** This is peculiarly Mammata touch! In Kā 7 cd समस्तवस्तुविषय साङ्ग रूपक is defined as that रूपक where all आरोपिताः (उपमानाः) are stated (श्रौता). Now the words आरोपिता and श्रौता are in बहुवचन. This would mean 'three or more' such उपमानाः would be needed to make a समस्तवस्तु-विषय साङ्ग रूपक. But what when only two आरोपिताः are there? 'राजते मुखचन्द्रोऽयं स्मितज्योत्स्नोपशोभितः।' has two आरोपिताः viz. चन्द्र and ज्योत्स्ना both expressed. Would it not be समस्तवस्तुविषय? It should be; and Mammata knows this. 'Two or more' आरोपिताः would be the correct wording. Then why does मम्मट use बहुवचन? Mammata apologetically says बहुवचनम् अविवक्षितम्

The plural is not intended to be taken rigidly. It should include 'two' too! But Mammata would not amend his wording in the कारिका !

अत्र० In v 30 the first three lines contain a समस्तवस्तुविषय रूपक with रात्रिकापालिकी as the main unit and जोत्स्नाभस्म etc being the supplementary units (The fourth line contains an अपह्नुति in 'लाञ्छनस्य च्छलेन') Now in the first three lines, one may ask, is there a रूपक necessarily ? Can we not take रात्रिकापालिकी as an उपमा ? Mammata says that the adjective 'अन्तर्धानव्यसन-रसिका' is a characteristic of the आरोपित i.e. उपमान 'कापालिकी' So this verse becomes उपमानग्रधान and this therefore is a ground for understanding a रूपक We may also say that द्वीपाद् द्वीपं भ्रमति ' which also in an आरोपितधर्म does corroborate this fact all the more So because we have positive ground (साधक) for understanding रूपक here, a सदहेसङ्कर of उपमा and रूपक is not possible.

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Kārikā 8 ab— When some उपमानs are stated and some are implied in a सादृग रूपक then we get the एकदेशविवर्तिरूपक. 'राजते मुखचन्द्रोऽयं स्मितशोभोपशोभित ' would be such a रूपक. Because here the pair मुख-चन्द्र is stated but in the corresponding pair स्मित-जोत्स्ना, जोत्स्ना is not stated So the रूपक is a partially expressed सादृग रूपक.

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माला तु पूर्ववत्० This portion of the Kārikā which states that there can be a मालारूपक as there was earlier मालोपमा, is a very important passage in deciding the authorship of the कारिकाs and वृत्ति. Here in a कारिका, there is a reference to मालोपमा, which has been treated earlier in वृत्ति only So obviously the author of the कारिका is here referring to what he has said earlier in वृत्ति This would show that कारिकाकार and वृत्तिकार are the same. If the कारिका's were भरत's and वृत्ति only मम्मट's how could have the कारिकाकार referred to a वृत्ति at an

earlier place, when the वृत्ति was non-existent then ! So this passage gives a death-blow to the theory of different authorship of the कारिकाs and the वृत्ति.

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Kārikā 9 The परम्परित or consequential metaphor is two-fold (i) being based on paranomasia (as in विद्वन्मानस० ) and (ii) when based on words which are distinctly stated (in the subsidiary rūpaka ) (as in आलान जयकुञ्जरस्य० )

विद्वन्मानसहंस० In this verse there is a description of a king, with a number of epithets characterised by परम्परितरूपक. Thus for example विद्वन्मानस is first identified with मानस lake and then the king under description is identified with a हंस (in that मानस lake of विद्वन्मानस). Other epithets can be suitably explained similarly.

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यद्यपि० Mammata here makes one pertinent observation about परम्परितरूपक based on इलेष. He says that this श्लिष्ट परम्परितरूपक is really a शब्दार्थालङ्कार (being based on शब्दालङ्कार इलेष and अर्थालङ्कार रूपक ) He himself has said this earlier (in 9th ullāsa) and would be saying again (see p 138) One may ask why this उभयालङ्कार ( i e शब्दार्थालङ्कार ) is discussed in Ull. X wherein अर्थालङ्कारs only are being discussed ? Mammata says that the well-known usage or आलङ्कारिकs is for dealing with this figure amongst अर्थालङ्कारs, and he has followed it. Further, says Mammata, some scholars call this एकदेशविवर्ति or partial Mataphor of सादृश variety. What he implies by this latter argument is that एकदेशविवर्तिरूपक is an अर्थालङ्कार, and therefore also this variety has another justification for being included in अर्थालङ्कारs. Thus Mammata gives two arguments for discussing this उभयालङ्कार in the midst of अर्थालङ्कारs. (1) The well known usage of its being so discussed by other rhetoricians too in the midst of अर्थालङ्कारs (2) It being acc to some एकदेशविवर्ति and hence an अर्थालङ्कार. Out of these two arguments the first has at least some cogency while the second has none. For even though this may be called by some as

एकदेशविवर्ति ( because of the auxiliary रूपक being not stated fully), still it does not cease to be an उभयालङ्कार. Probably the real reason should be that it is prominently an अर्थालङ्कार, though technically an उभयालङ्कार.

V 35 illustrates भेदभाजि वाचके परम्परित रूपक. V 36 & 37 illustrate single परम्परित रूपक (VV 34 & 35 were of the माला variety ). V.38 illustrates रशनारूपक The रशनारूपक is modelled on the lines of रशनोपमा, just as मालारूपक is modelled on the lines of मालोपमा. But Mammaṭa says that रशनारूपक does not have any particular strikingness and so he does not discuss it ( at length ).

*Other Illustration of रूपक.* तत्त्वङ्ग्या मुखचन्द्रोऽय स्मितज्योत्स्नाविराजित । आनन्दयति चित्त मे विरहव्वान्तनीडितम् ॥ (d emended by us from निराशादु खनीडितम् ) (2) अन्तर्लीनस्य दुःखान्नेरद्योदाम ज्वलिष्यतः । उत्पीड इव धूमस्य मोहः प्रागावृणोति माम् ॥ (3) कूजन्त रामरामेति मधुरं मधुराक्षरम् । आरुह्य कविताशाखा वन्दे वाल्मीकिकोकिलम् ॥ (4) अशन मे वसन मे जाया मे बन्धुवर्गो मे । इति मे मे कुर्वाण कालवृको हन्ति पुरुषाजम् ॥ (5) कथितमपि नरेन्द्र शसयामास हस किमिति किमिति पृच्छन् भाषित स प्रियाया । अधिगतमपि सान्द्रानन्दमाध्वीकमत्त स्वयमपि शतकृत्वस्ततथाग्वाचक्षे ॥ (6) मनोजराज्यस्य सितातपत्र श्रीखण्डचित्र हरिदङ्गनाया । विराजते व्योमसर - सरोज कर्पूरपूरप्रभ्रमिन्दुबिम्बम् ॥ (7) कमलावासकासार. क्षमाधृतिफणीश्वरः । अय कुवलक्षेन्दुरानन्दयति मानवान् ॥ (8) निर्माणकौशल धातुश्चन्द्रिका लोक-चक्षुषाम् । क्रीडागृहमनङ्गस्य सेयमिन्दीवरेक्षणा ॥ (9) नन्दकुलकालभुजगी कोपानलबहलधूमलताम् । अद्यापि बध्यमाना बध्य को नेच्छति शिखा मे । (10) रूपजला चलनयना नाम्यावर्ता कचावलिभुजङ्गा । मज्जन्ति यत्र सन्त. सेयं तरुणीतरङ्गिणी विषमा ॥

### (7) अपह्नुति (Concealment).

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*A critical Note* (i) *Definition* 'प्रकृत यन्निषिध्यान्यत् साध्यते सा त्वपह्नुति ।' (ii) *Analysis of the definition*: When a प्रकृत i. e. an उपमेय is denied validity and an अप्रकृत i. e. उपमान is attempted to be established as true in its place, then we get Apahnuti. Thus for example a face is said to be no face but a



moon. मुखत्व is denied of it and चन्द्रत्व asserted of it. And thus we get an अपह्नुति—'नेद मुखं किन्तु चन्द्र'

अवाप्तः० In this verse कलङ्कत्व of the कलङ्क of the moon is denied and it is stated to be Lady Night, fatigued due to love-sport, sleeping soundly, reclining against the chest of the moon.

वत् सखि० Herein the dark bees on the mango-blossoms are alleged to be Kālakūta drops placed on his arrows by Cupid.

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अमुष्मिन्— Herein the line of hair on the belly of a young damsel is said to be the line of smoke emerging from the embers of the burning body of cupid as the latter jumped in the lake of beauty of this lady, when he was ablaze on account of S'ivas' wrath.

We can notice that in V 39 the अपह्नुति is clearly stated in its full form, while in V 40 and 41 it is indirectly conveyed by the word 'छल' and 'वपु'.

*Some important aspects at Apahanti*— Mammata has been somewhat economic in dealing with this figure, though he has given three instances to illustrate it. But Apahanti has many points of interest worth discussing, which he has glossed over. We note below the more important of these.

First of all Mammata clearly seems to hold that अपह्नुति is based on उपमेयउपमान भाव. Acc to his वृत्ति here (i) denial of उपमेय and (ii) establishment of उपमान are the two necessary features of this figure. We have to add one more (iii) all this denial of one and establishment of the other must be volitional and आहार्य. Otherwise we would enter the province of भ्रान्तिमान्.

But Mammata's remarks on केशेषु बलात्कारेण etc in Ullāsa IV clearly show that the relation of उपमेय and उपमान between that which is denied and that which is established is not always necessary. Apahanti, then, can occur when something is denied and something is established in its place. Daṇḍin in his Kāvya-darśa holds such a view clearly cp "अपह्नुतिरपह्नुत्य

किञ्चिदन्याथदर्शनम् । न पञ्चेषु स्मरस्तस्य सहस्र पत्रिणामिति ॥ काव्यादर्श II 304 " Here पञ्चेषुत्व of स्मर is denied and सहस्रेषुत्व is established in its place. But there is no उपमेयोपमानभाव between that which is denied and that which is established.

Stanzas like the following form a bone of contention (i) नाय सुधाशुः किं तर्ह्ये सुधाशु प्रेयसीमुखम् (ii) न विष विषमित्याहुर्ब्रह्मस्व विषमुच्यते । विषमेकाकिन हन्ति ब्रह्मस्व तु ससन्ततिम् ॥ (iii) हालाहलो नैव विष विष रमा जना पर व्यत्ययमत्र मन्वते । निपीय जागर्ति सुखेन त शिवः स्पृशन्निमा मुह्यति निद्रया हरि ॥ These stanzas according to Mammata cannot be called examples of अपह्नुति For the nature of अपह्नुति even in its broad signification lies in the denial of one thing and the establishment of another *in its place*. Here the character of the moon is indeed denied; but nothing is established in place of the moon. On the other hand the character of the moon is superimposed on the face. These examples according to जगन्नाथ contain दृढारोप रूपकम्. It may be noted that according to Kuvalayananda, all these stanzas are example of पर्यस्तापह्नुति which consists in denying to an object its own nature with a view to attribute that nature to something else. Thus the nature of the moon is denied to the moon with a view to bestow that nature on the beloved's face.

It is always to be understood that the denial and establishment constituting an अपह्नुति are always आहार्य or intentional i. e. the speaker is quite aware of the real nature of the object denied or established Thus in "न पद्म मुखमेवेद न भृङ्गो चक्षुषी इमे ।" There is no अपह्नुति for it only represents the real state of things and there is no आहार्यत्व of knowledge. Similarly the following which is an utterance of a separated lover is not अपह्नुति but is सन्तिमान्, "सङ्ग्रामाङ्गणममुखाहतकियद्विश्वम्भरावीश्वर व्यागीर्णीकृत मध्यभागविवरोन्मीलन्नभोनीलिमा । अङ्गारप्रखरै करै कवलयन्सद्यो जगन्मण्डल मार्तण्डोऽयमुदेति केन पशुना लोके शशाङ्कीकृत ॥

Viśvanātha speaks of another kind of अपह्नुति, which consists in concealing certain thing which one has somehow divulged (गोपनीय कमप्यर्थं द्योतयित्वा कथञ्चन । यदि श्लेषैर्नान्यथा वा न्यययेत्साप्यपह्नुति ॥ ) This is done by the use of or paronomastic

words or otherwise कुवलयानन्द calls this छेकापह्नुति. e g (1) प्रजल्पन्मत्पवे लग्न, कान्त किं, नहि नूपुर । (11) सीत्कार शिक्षयति, व्रणयत्यधर, तनोति रोमाञ्चम् । नागरिकः किं मिलितो नहि नहि सखि हैमन पवन ॥ (111) काले वारिधराणामपतितया नैव शक्यते स्थातुम् । उत्कण्ठितासि तरले, नहि नहि सखि पिच्छिल पन्था ।

*Other illustrations* - (1) नेय विरौति भृङ्गगालिर्मदेन मुखरा मुहुः । अयमाकृष्यमाणस्य कन्दर्पधनुषो धनु ॥ (2) दयिते रदनत्विषा मिषात् अयि तेऽमी विलसन्ति केशरा । अपि चालकवेषधारिणो मकरन्दस्पृहयालवोऽलयः । (3) दयाम सित च सुदृशोर्न दृशो स्वरूपम् किन्तु स्फुट गरलमेतदधामृत च । नोचेत्कथ निपतनादनयोस्तदैव मोह मुद च नितरा दधते युव नः ॥ (4) वदने विनिवेशिता भुजङ्गी पिशुनाना रसनामिषेण घात्रा । अनया कथनमन्यथाऽवलीढा न हि जीवन्ति जना मनागमन्त्राः । (5) स्मित नैतत्किन्तु प्रकृतिरमणीय विकसितं मुखं ब्रूते मूढः कुमुदमिदयद्यत्परिमलम् । स्तनद्वन्द्व मिथ्या कनकनिभमेतत्फलयुग लता रम्या सेयं भ्रमरकुलनभ्या न रमणी ॥ (6) आरुरोह चितामेष मालतीविरहादलि । न विशुकस्य कुसुमे वर्तते जीतिश्वरी ॥ (7) एतद्धि न तपः सत्यमिद हालाहल विषम् । विशेषत शशिकलाकोमलानां भवादृशाम् ॥

### ( 8 ) श्लेषः ( Paronomasia )

**A Critical Note**—*Definition*. श्लेष. स वाक्ये एकस्मिन् यत्राने-  
कार्थता भवेत् । (ii) *Analysis of the Definition* When one and the  
same sense conveys more than one senses we get Paronomasia.  
In Vṛtti Mammata further annotates this by saying that when  
words (normally) conveying one sense only, convey more than  
one senses (at some place) we get a श्लेष. He gives as illustra-  
tion the verse उदयमयते etc. Here विभाकर (sun) or विभाकर  
(a king) are equally वर्ण्यविषयः, and all the clauses can be  
explained with reference to both. 'उदय' is normally an एकार्थ  
शब्द (i.e. conveys one particular sense at one particular  
place) But here it refers both to the 'rise' of the sun and  
'prosperity' of the king We should remember here that  
Mammata is here dealing with श्लेष as an अर्थालङ्कार. Actually  
श्लेष is also a शब्दालङ्कार at places. When a श्लेष disappears if  
a word is changed by substituting a synonym thereof in a श्लिष्ट  
phrase it is शब्दश्लेष e.g. If a king is described as 'द्विद्वान्मानसहस'

we cannot get the double meaning by changing the phrase to विद्वच्चित्तहस The word 'मानस' is a crucial unchangeable word therein On the other hand in a phrase like 'उदयमयते' describing a king, we can as well say 'उन्नति गच्छति' (metre excepted!) Here the शब्द can change, the श्लेष depending on अर्थ. We shall discuss later on the fundamental divisions of श्लेष though Mammata has not discussed there here.

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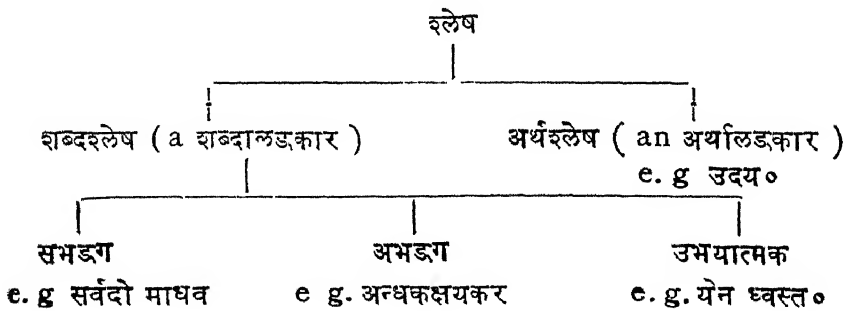
अत्राभिधाया० This sentence is put in to distinguish श्लेष from अभिधामूला व्यञ्जना or शब्दशक्तिमूलध्वनि In श्लेष owing to the absence of any such circumstances as संयोग, विप्रयोग etc both the senses which the words are capable of conveying are वाच्य or expressed by those words, while in ध्वनि circumstances like संयोग etc restrict the words to only one meaning, which is वाच्य and the other meaning is suggested by them afterwards and hence becomes व्यङ्ग्य.

But honestly we feel that the verse cited as illustration of अर्थश्लेष by मम्मट (viz. उदयमयते०) can very well be taken as an illustration of अभिधामूलध्वनि, unless we blindly follow Mammata's hypothetical argument viz. "अभिधाया अभियन्त्रणात्" Otherwise the verse, and most of its kind must have been originally composed with one primary aim and a secondary poetic suggestion. Unless, in fact, a poet's idle pastime or a Rhetorician's attempt to illustrate अर्थश्लेष is instrumental in composing a double-meaning stanza, the two meanings cannot be reasonably understood to be वाच्य. This is the general weakness of all the अर्थश्लेष instances

*Divisions of श्लेष* — Though Mammata has not discussed here the divisions of श्लेष it would be proper us to discuss the basic divisions thereof श्लेष, as already said above is of two types basically (1) शब्दश्लेष and (11) अर्थश्लेष For the latter we have an illustration furnished by the author. For शब्दश्लेष here is an instance — "येन ध्वस्तमनोभवेन बलिजित्काय. पुरा स्त्रीकृत । यश्चोदवृत्तभुङ्गहारवलयो गङ्गा च योऽधारयत् । यस्याहु शशिमच्छिरोहर

इति स्तुत्य च नामामरा पायात् स स्वयमन्धकक्षयकरस्त्वा सर्वदो माधव ॥”

This verse is paronomastic and can be construed with reference to Lord Kṛṣṇa and also Lord Śiva. The interpretations based on शब्दश्लेष mainly are as follows — (1) (With ref. to Kṛṣṇa). येन ध्वस्त अन, अभवेन बलजित् काय पुरा स्त्रीकृत, य च उद्वृत्तभुजङ्गहा, रवलय, अग गा च य. अधारयत्, यस्य आहु शशिमथ्-शिरो-हर इति स्तुत्य च नाम अमरा, पायात् स रवग अन्धकक्षयकर त्वा सर्वद माधव । (11) (With ref to Lord Śiva) येन ध्वस्तमनोभवेन बलिजित्काय पुरा अस्त्रीकृतः, य. च उद्वृत्त-भुजङ्ग-हार-वलय, गङ्गा च य अधारयत्, यस्य शि . शशिमत् हर. इति यस्य स्तुत्य नाम अमरा आहु पायात् स स्वय अन्धकक्षयकरः त्वा सर्वदा उमाधव. । The division of श्लेष can be put in a tabular form as follows .—



**शब्दश्लेष & अर्थश्लेष .—**(1) In अर्थश्लेष words naturally have one meaning, while in शब्दश्लेष they have always a double meaning (11) In अर्थश्लेष words can be changed and synonyms used in their place In शब्दश्लेष this is not possible Words in अर्थश्लेष are परिवृत्तिसह. In शब्दश्लेष they are परिवृत्त्यसह (11) In अर्थश्लेष there is only one sentence In शब्दश्लेष it is a convention to suppose that there are two sentences corresponding to the two natural meanings of the words used.

विश्वनाथ's definition of अर्थश्लेष and his वृत्ति thereon very pointedly distinguish अर्थश्लेष from शब्दश्लेष and ध्वनि. cp. “शब्दैः स्वभावात् एकार्थैः श्लेषोऽनेकार्थवाचनम् ।” स्वभावादेकार्थैरिति शब्दश्लेषावच्छेदः । वाचनमिति च ध्वने ।”

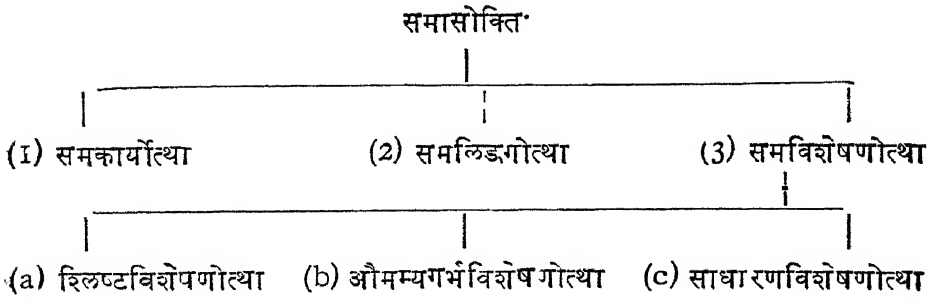
श्लेष is found to enter in combination with many figures of speech and produces ever fresh charm. Note श्लेषः सर्वासु पुष्पाति प्रायो वक्रोक्तिषु श्रियम् ।

*Other illustrations* —(1) असावुदयमारूढ. कान्तिमान् रक्तमण्डलः । राजा हरति लोकस्य हृदय मृदुलै करै ॥ (II) प्रवर्तयन् क्रियाः साध्वीर्मालिन्य हरिता हरन् । महसा भूयसा दीप्तो विराजति विभाकर ॥ (III) अल हि मानी परिदीर्णगात्र समापित फाल्गुनगङ्गमेन । अत्यन्तमाकाङ्क्षितकृष्णवर्णा भीष्मो महान्माऽजनि माघतुल्यः ॥

### ( 9 ) समासोक्ति ( Speech of Brevity )

**A critical Note :—***Definition* (I) परोक्तिर्भेदकं श्लिष्टं समासोक्तिः । (2) *Analysis of the Definition* When by means of paronomastic adjectives ( श्लिष्टं भेदकं ), there is a statement ( उक्ति ) of another ( i e अप्रकृत ) sense by a sentence, then we get a समासोक्ति. The वृत्ति on the definition adds one more point and says when by a sentence conveying a relevant sense ( प्रकृतार्थ ) is expressed ( अभिधान ) a non-relevant sense by the force of paronomastic adjectives and not by a paronomastic substantive then we get a Samāsokti ( Speech of Brevity ) because two sense are conveyed in a brief condensed form (3) *Defects of this Definition*. This definition is doubly faulty (1) Firstly the word 'परोक्ति.' in कारिका and its paraphrase in the वृत्ति viz 'अप्रकृतस्याभिधानम्' is criminal inaccuracy in writing by Mammata. The other meaning in समासोक्ति is suggested, not expressed (II) By-introducing श्लिष्ट विशेषण as a necessary factor in the definition, the field of समासोक्ति is un-necessarily narrowed down. समासोक्ति can occur even without श्लेष. Actually the treatment of the figure, as that in case of many others, is too meagre and unsatisfactory. We shall study therefore some important varieties of समासोक्ति though Mammata has not noted them.

*Divisions of Samāsokti*. Though मम्मट does not give any divisions of समासोक्ति, it would be worthwhile to notice the following division-scheme by विश्वनाथ —



*Illustrations in order* (1) समकार्योत्था—“व्याधूय यद्वसनमम्बुज-लोचनाया वक्षोजयो कनककुम्भविलासभाजो । आलिङ्गसि प्रसभङ्गमशेषमस्या घन्यस्त्वमेव मलयाचलगन्धवाह ॥” अत्र गन्धवाहे हठकामुकव्यवहारसमारोपः (2) समालिङ्गोत्था—“निर्लक्ष्मीकाऽभवत्प्राची प्रतीची याति भास्करे । प्रिये विपक्षरमणीरक्ते का मुदमञ्चति । (The first half contains समलिङ्ग-समासोक्तिः; the second half contains अर्थान्तरन्यासः.) Another illustration of समलिङ्गोत्था can be ‘एष ऐन्द्रीमुखं पश्य रक्तश्चुम्बति चन्द्रमा ।’ [ Actually this can illustrate varieties (1), (2) & (3a) ] (3a) श्लिष्टसमाविशेषणोत्था—“विबोधयन्करस्पर्शं पद्मिनी मुद्रिताननम् । परिपूर्णनुरागेण प्रातर्जयति भास्कर ॥” (3b) “दन्तप्रभापुष्पचिता पाणिपल्लव-शोभिनी । केशपाशालिवृन्देन सुवेषा हरिणेषणा ॥” अत्र औपम्यगर्भविशेषण-वशात् हरिणेषणाया लताव्यवहारप्रतीतिः । (3c) साधारणविशेषणोत्था समासोक्तिः—“तन्वी मनोहरा बाला पुष्पाक्षी पुष्पहासिनी । विकासमेति सुभग भवद्दर्शन-मात्रत ॥” अत्र तनुत्वादिविशेषणसाम्यात् लोलाक्ष्या लताव्यवहारप्रतीतिः । तत्र लतैकगामि विकासमाख्यवर्मसमारोपः कारणमन्यथा विशेषणसाम्यमात्रेण नियत-लताव्यवहारस्य अप्रतीतिः ।

विश्वनाथ defines समासोक्ति as समासोक्तिः समैर्यत्र कार्यलिङ्ग-विशेषणं । व्यवहारसमारोपः प्रस्तुते अन्यवस्तुन ॥” This is a much better definition (which by the way introduces the three main divisions thereof), Samāsokti may conveniently be defined as ‘Describing प्रकृत in such a way as to suggest an attribution of some behaviour (व्यवहार) of an अप्रकृत to it’. समासोक्ति does not merely consist in implying non-relevant sense (as मम्मट’s definition would connote) but consists in attributing the behaviour of the अप्रस्तुत to the प्रस्तुत This is yet other fault in मम्मट’s definition of समासोक्ति

**Other Illustrations:-** (1) देव त्वा परितः स्तुवन्ति कवयो लोभेन, किं तावता स्त्वव्यस्त्व भविताऽसि, यस्य तरुणश्चापप्रतापोऽधुना । क्रोडान्तः कुरुतेतरा वसुमतीमाशा समालिङ्गति द्या चुम्बत्यमरावती च सहसा गच्छत्यगम्या-मपि ॥ (11) विलिखति कुचावुच्चैर्गढि करोति कचग्रहं लिखति ललितं वक्त्रे पत्रावलीमसमञ्जसाम् । क्षितिप खदिर श्रोणीबिम्बाद् विकर्षति चाशुकं मरुभवि हठान्नश्यन्तीना तवारिमृगीदृशाम् ॥ (111) पिबन्मधु यथाकाम भ्रमरः फुल्लपङ्कजे अप्यसन्नद्धसौरभ्यं पश्य चुम्बति कुङ्कुमलम् (iv) असमाप्तजिगीषस्य स्त्रीचिन्ता कामनस्विन । अनाक्रम्य जगत्कृत्स्नं नो संव्या भजते रवि ॥ (v) व्यावल्गुचक्रमार-माकुलकच व्यालोलहारावलि प्रेङ्खत्कुण्डलशोभिगण्डयुगल प्रस्वेदिवक्त्राम्बुजम् । शश्वद्गतकरप्रहारमधिकश्वास समादेतया यस्मान्कन्दुरु सादरं सुभगया ससेव्यसे त्वं कृती ॥

**समासोक्ति ( based on श्लेष ) and श्लेष - Similarities** (1) Both possess double-meaning words (2) Both have two senses. **Dissimilarities** : (1) In श्लेष both the adjectives and nouns (विशेषणानि, विशेष्यानि च) are paronomastic. While in समासोक्ति only the विशेषण is paronomastic. (2) In श्लेष both senses are वाच्य and both may be equally प्रस्तुत or अप्रस्तुत. No distinction of one प्रस्तुत and another अप्रस्तुत can be made there. In समासोक्ति the expressed sense is प्रस्तुत and the suggested sense is अप्रस्तुत.

**समासोक्ति and रूपक : Similarities** (1) Both are based on similarity (2) In both the अप्रकृत उपमान strongly influences the प्रकृत उपमेय in the poetic sense. **Dissimilarities** (1) In रूपक the अप्रकृत उपमान overpowers the nature of प्रकृत उपमेय by superimposing its own nature on it. In समासोक्ति the अप्रस्तुत only attributes its behaviour to the प्रस्तुत and thus adds to its charm without overpowering its nature. Thus while in रूपक there is स्वरूपारोप, in समासोक्ति there is व्यवहारारोप (eg in 'मुखं चन्द्र' चन्द्रत्व is superimposed on the मुख which is thus overpowered. But in 'ऐन्द्रीमुखं चुम्बति चन्द्रमाः' the नायकव्यवहार is attributed to the moon who consequently looks more charming without losing चन्द्रत्व anyway.

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(10) निदर्शना (Illustration)

**A critical note** (1) **Definition** "निदर्शना अभवस्तुसम्बन्ध उपमापरिकल्पक ।" (2) **Analysis of the Definition** When



there is a correlation of two things which are actually unrelated, and this correlation results in an expression of similitude to all intents and purposes we get a निदर्शना. The normal form of a निदर्शना is roughly one of the following two (1) Doing X one does Y (2) A possesses the attributes of B. e g (1) 'Attempting to describe रघुवश by my limited intellect, I am attempting to cross the ocean in a frail raft' (says Kālidāsa at the beginning of रघुवश) (See text) (2) 'The perspiring and trembling hand of Sīta held by Rāma (at the time of marriage) displayed the beauty of dew-bedecked breeze-shaken morning lotus' (see illustration given later).

वच०— This is रघुवश I 2. Here Kālidāsa intending to compose Raghuvams'a is not actually thinking of crossing an ocean in a frail raft. But by saying that he is doing so, he just brings about a comparison between 'उडुपेन सागरस्तरणम्' and 'मन्मत्या सूर्यवंशवर्णनम्'.

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उदयति० This verse is शिशुपालवध IV 20 It is descriptive of the Raivataka mountain. The mountain Raivataka flanked by the rising sun and setting moon, with the rays of each going upwards assumes the charm of (looks like) a lordly elephant having two bells hanging on two sides! It is this beautiful verse which gave माघ the epithet घण्टामाघ!

दोर्भ्यां०— Herein we get a मालानिदर्शना

अपरा निदर्शना— Under निदर्शना Mammata discusses a figure 'अपरा निदर्शना'. Though it seems to be a sub-variety of निदर्शना, really it is an altogether different figure; and 'अपरा निदर्शना' is a misnomer. The figure consists in some action announcing a relation between itself and its cause. The illustration given in उन्नतं पद० in that of a stone particle falling down from a mountain top by force of a light wind announcing that any one who remains high even on attaining high position shall fall down. The falling 'explains' its relation with its cause. (Acc to विश्वनाथ अपरा निदर्शना can

occur even though a क्तिना conveys any relation other than कार्यकारणभाव )

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अत्र पात० This sentence also illustrates Mammata's careless writing After उन्नतपदप्राप्तिरूपस्य we must supply the word कारणस्य In that case पतनस्य should be replaced by पतनरूपस्य कार्यस्य. All this trouble would have been saved if Mammata had used उन्नतपदप्राप्ते instead of उन्नतपदप्राप्तिरूपस्य.

Illustrations of निदर्शना- (1) विनोचितेन पत्या च रूपवत्यपि कामिनी । विधुवन्ध्यविभावयी प्रबिभन्ति विशोभनाम् ॥ (2) त्वामन्तरात्मनि लसन्तमनन्तमज्ञास्तीर्थेषु हन्त मदनान्तक शोधयन्त । विस्मृत्य कण्ठतलमध्यपरिस्फुरन्त चिन्तामणि क्षिनिरजसु गवेषयन्ति ॥ (3) पाणौ कृत. पाणिरिलासुतायाः सस्वदेकम्पो रघुनन्दनेन । हिमाम्बुमन्दानिलविह्वलस्य प्रभातपद्मस्य बभार शोभाम् ॥ (4) योज्जुभूत कुरङ्गाक्ष्यास्तस्या मधुरिमाऽधरे । समास्वादि स मृद्वीकारसे रमविशारदै ॥ (5) हालाहल खलु पिपासति कौतुकेन कालानल परिचुचुम्बिषति प्रकामम् । व्यालाधिप च यतते परिरब्धुमध्वा यो दुर्जन वशयितु कुरुते मनीषाम् ॥

Illustrations of अपरा निदर्शना- (1) चूडामणिपदे धत्ते यो देवं रविमागतम् । सता कार्यातिथेयीति बोधयन् गृहमेधिन ॥ (य. उदयाचल ) (2) अय मन्द्रद्युतिभस्विानस्त प्रति यियासति । उदय पतनायेति श्रीमतो बोधयन्नरान् ॥ (3) उदयत्रेप सविता पद्मेष्वर्पयति श्रियम् । विभावयन्समृद्धीनां फल सुहृदनुग्रह ॥ (अ नि acc to साहित्यदर्पण).

### (11) अप्रस्तुतप्रशसा (Indirect Description)

A critical Note- (i) Definition अप्रस्तुतप्रशसा या सा सैव प्रस्तुताश्रया । (ii) Analysis of the definition When there is a description of some non-relevant, which aims at conveying some relevant indirectly we get अप्रस्तुतप्रशसा. This is popularly called as अन्योक्ति also ( अन्योक्ति specifically would apply to 5th variety of अप्रस्तुतप्रशसा given below ) (iii) Divisions Mammata gives five varieties of अप्रस्तुतप्रशसा- (1) कार्ये प्रस्तुते कारणस्य वचः (2) कारणे प्रस्तुते कार्यस्य वच. (3) सामान्ये प्रस्तुते विशेषस्य वच (4) विशे द्वे

प्रस्तुते सामान्यस्य वच (5) तुल्ये प्रस्तुते तुल्यस्य वच The fifth variety (तुल्ये प्रस्तुते तुल्यस्य वच.) is divided into three sub-varieties (1) श्लेषनिष्ठ (2) समासोक्तिनिष्ठ (3) सादृश्यमात्रनिष्ठ. The fifth variety is then looked from yet another angle and divided into three sub-varieties (1) वाच्ये प्रतीयमानार्थस्य अनध्यारोपे सति (2) ०अध्यारोपे सति (3) ०अशाध्यारोपे सति

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याता. कि० This stanza is अमरशतक 10 Herein a recently-married person, about to go on journey, did not start on it. He was asked by another whether the plan was cancelled. Instead of stating the fact of cancelment, its cause (viz insinuation of impending death made my his beloved who feigns to meet it with a smile too) is made

अत्र प्रस्थानात्- In this sentence, all editions read 'प्रस्थानात् किमिति निवृत्तोऽसि' We propose to read '० निवृत्तोऽसि किम' as proposed by Prof. Gajendragadkar and emend a careless slip of Mammata.

राजन् राजमुता० A very poetic stanza Here while the running away by the enemies of a king is प्रस्तुत, its effect (कार्य) viz. the queries of the parrot to be wall-paintings are described.

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एतत्तस्य० This is v. 94 of भल्लटशतक. Here the poet's intention is to tell about 'अस्थाने जज्ञाना ममत्वसभावना' But actually instead of this प्रस्तुत सामान्य, a विशेष (a particular instance of a fool) is narrated.

सुहृद्वध०—“ श्रीकृष्णेन नरकासुरे हते तत्सुहृद (शात्व) प्रति तन्मन्त्रिण इयमुक्ति । ” (उदाहरणचन्द्रिका ) Here the minister wants to tell Śālva that the latter would be praiseworthy if he were to kill Kṛṣṇa and allay the grief of the wives of Narkāsura But instead of this, a general statement is made about persons who wipe out the tears of the wives of their (dead friends) by वैरप्रतियातन

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तुल्ये प्रस्तुते० If must be remembered here that the words श्लेष and समासोक्ति used in this sentence do not refer to these

अलङ्कारS but what otherwise would have constituted these figures. Thus श्लेष means paronomastic विशेषणS including the विशेष्य and समासोक्ति means paronomastic adjectives only.

**पुंस्त्वादपि०** This is मल्लटशतक 79 Herein प्रस्तुत is a king who has lost his kingdom. And his minister is inciting him to regain it even by adopting means which may at times offend one's selfrespect For this a description of अप्रस्तुत विष्णु is given to show how he has acted at places in such a way for the good of the world

**येनास्थ०** In this verse, moon who is described is अप्रस्तुत The intention is to sneer at some person who instead of retaliating against an enemy, is basking in his bits of favour !

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**आदाय०** This verse is ascribed to भट्टेन्दुराज by क्षेमेन्द्र in his औचित्यविचारचर्चा, to श्रीशुक in शाङ्गर्गधरपद्धति (No 1083) and to रीमुक in सूक्तिमुक्तावलि, and unasccribed it is quoted in सुभाषितावलि (No. 891) Some slight variations in readings are found in some of these places. Herein, by describing अप्रस्तुत अर्णव, a tilt is had at the प्रस्तुत miser

**इय च०** Mammata is here evidently introducing a new principle of division with reference to his fifth variety. That principle is whether the expressed sense, which is irrelevant is in itself understandable or not. This new principle does not altogether exclude the stanzas previously mentioned Thus the six divisions of the fifth variety are not mutually exclusive. It should be noted that Mammata's word काचित् in the वृत्ति is loosely used The correct word is क्वचित्.

**अब्धेः०** In this stanza it is not necessary to identify the प्रस्तुत प्रभु with the अप्रस्तुत अब्धि For the stanza is intelligible in itself in so far as it refers to the ocean and is quite striking too !

**कस्त्वं०** This verse is a dialogue between a tree and a traveller. शाखोटक— A haunted tree. In this verse we understand on the face of it that this conversation by itself is too good to be true. And the प्रस्तुत is दित्सु अधमजाति

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सोऽपूर्वो— This is भल्लटशतक 18 Herein the अप्रस्तुतप्रशंसा about an elephant and a bee is directed at the प्रस्तुत unappreciative master and devoted servant In this stanza अध्यारोप is necessary in order to make it intelligible in case of रसनाविपर्यय, मदवत्त्व, अन्त शून्यकरत्व and the general idea of the stanza itself viz the address to a bee. Only in the case of कर्णचापल the superimposition is not necessary.

अप्रस्तुतप्रशंसा and समसोक्ति *Similarities* (1) In both the expressed sense suggests another (2) In fifth variety of अप्रस्तुत० and समसोक्ति the behaviour of one is superimposed on the other *Dissimilarities* (1) In समसोक्ति what is described is प्रस्तुत and what is suggested is अप्रस्तुत In अप्रस्तुतप्रशंसा what is expressed in अप्रस्तुत and what is suggested is प्रस्तुत (2) In समसोक्ति a behaviour of अप्रस्तुत is attributed to the प्रस्तुत and in अप्र० the behaviour of the प्रस्तुत is attributed to the अप्रस्तुत Thus these two figures are the opposite of each other, and whether a stanza illustrates one or the other depends on what we consider to be प्रस्तुत and अप्रस्तुत

अप्रस्तुतप्रशंसा (based on श्लेष) and शब्दश्लेष— While in both double-meaning adjectives occur, the one important distinction between them is that in श्लेष both meanings are equally प्रस्तुत while in अप्रस्तुत० the expressed sense is अप्रस्तुत and the suggested is प्रस्तुत.

अप्रस्तुतप्रशंसा and अर्थश्लेष. In both there are two senses. But while in अप्रस्तुतप्रशंसा, one is अप्रस्तुत and suggests the other which is प्रस्तुत, in अर्थश्लेष both are प्रस्तुत and वाच्य

*Other illustrations of अप्रस्तुतप्रशंसा*— (1) तस्या सान्द्रविलेपनस्त— नतटप्रश्लेषमुद्राङ्कित किं वक्षश्चरणानतिव्यतिकरव्याजेन गोपाय्यते । इत्युक्ते क्व तदित्युदीय सहसा तत्सप्रमार्ष्टु मया साश्लिष्टा रभसेन तत्सुखवशात्तस्याश्च तद् विस्मृतम् ॥ (2) कालिन्दि ब्रूहि कुम्भोद्भव जलधिरह नाम गूह्णासि कस्मात् शत्रोर्मै नर्मदाह त्वमपि वदसि मे नाम कस्मात् सपत्न्या । मालिन्य तर्हि कस्मादनुभवसि मिलत्कज्जलैर्मालिनीना नेत्राम्भोभि किमासा समजनि कुपित. कुन्तलक्षोणिपाल. ॥ (3) हार वक्षसि केनपि दत्तमात्रेण मर्कट । लेढि जिघ्रति सक्षिप्य करोत्युन्नतमाननम् ॥ (4) पादाहत यदुत्थाय मूर्धानमधिरोहति ।

स्वस्थादेवापमानेऽपि देहिनस्तद् वर रज ॥ (5) नितरा नीचोऽस्मीति त्व खेद  
कूप मा कदापि कृया । अत्यन्तसरसहृदयो यत परेषा गुणग्रहीतासि॥ (6) काक.  
कृष्ण पिक कृष्ण. को भेद. पिककाकयो । वसन्तसमये प्राप्ते काक काकः  
पिक. पिक ॥

### (12) अतिशयोक्ति (Hyperbole)

**A critical Note:** (1) *Definition* निगीर्याध्यवसान तु प्रकृतस्य  
परेण यत् । प्रस्तुतस्य यदन्यत् यद्यर्थोक्तौ च कल्पनम् ॥ कार्यकारणयोर्यश्च  
पौर्वापर्यविपर्यय । विज्ञेयातिशयोक्ति सा ॥

*Analysis of the Definition* - This figure is really a bunch of four different figures, and one does not know why all these four were given the same name (1) The first variety consists in उपमान swallowing up the उपमेय The face being called 'moon' with the notion of 'face' temporarily screened out. This is an advanced stage, ahead of रूपक । (2) The second variety consists in something being said to be unique or extraordinary. (3) The third variety consists of an imaginative statement with 'if' eg If the full moon were to be without her कलङ्क, she might have equalled this lady's face ' (4) The fourth variety is the inversion of the priority and posteriority of cause and effect.

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**कमल०** Herein we get an अध्यवसान of the उपमेय ( मुख, नेत्रे and तनु ) by the उपमानस ( कमलम्, कुवलये, कनकलतिका )

**यच्च०** The purpose of this variety is to suggest द्वितीयसदृश-व्यवच्छेद or absolute uniqueness, exactly as the same that we have in अनन्वय. But the difference in the mode of conveying this central idea gives rise to these two figures

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**हृदय०** This is दामोदरगुप्त's कुट्टनीमत (st 96) Herein cupid who really took possession of Mālātī's heart after she saw her lover, is said to have taken possession before it Thus a कार्य is said to be prior to कारण for poetic effect

*Some important points* (1) विश्वनाथ gives the following five varieties of अतिशयोक्ति भेदेऽप्यभेद सम्बन्धेऽसम्बन्धस्तद्विपर्ययौ ॥ पौर्वापर्यत्तिथा कार्यहेतोः सा पञ्चधा स्मृता ॥ Compared to Mammata's four divisions, their correspondence would be as follows -

निगीर्याध्यावसानरूपा	=	भेदेऽभेद
प्रस्तुतस्यान्यत्वरूपा	=	अभेदे भेद
यद्यर्थोक्तकल्पनरूपा	=	(1) असम्बन्धे सम्बन्धः (2) सम्बन्धे असम्बन्ध

कार्यकारणयो. पौर्वापर्यविपर्ययरूपा is common (2) The words प्रकृतस्य and परेण in मम्मट's definition of अतिश० have been paraphrased by him in वृत्ति as उपमेय and उपमान This, according to उद्योत, unnecessarily limits the scope of अतिशयोक्ति. अतिशयोक्ति should be based on अध्यवसाय based upon any relation and not only the relation of resemblance. In other words अतिशयोक्ति should be present not only in case of गौणी साध्यवसाना लक्षणा but also in case of शुद्धा साध्यवसाना लक्षणा. For example in the verse 'कर्णलम्बितकदम्बमञ्जरीकेसराणकपोलमण्डलम् निर्मल निगमवागगोचर नीलिमानमवलोकयामहे।' we should have an अतिशयोक्ति based on गुणगुणिनोरभेदाध्यवसाय Or in the verse 'वित्रासन समर-सीमन्ति शात्रवाणामाजीवन विबुधपर्षदि कोविदानाम् । समोहन सुरतससदि कामिनीना रूपा तदीयमवलोकयतोऽद्भुत मे ॥' we should have an अतिशयोक्ति based on कार्यकारणाभेदाध्यवसाय. (3) In dealing with the third variety Mammata does not specifically refer to the two subvarieties of असम्बन्धे सम्बन्ध and सम्बन्धे असम्बन्धः. But his illustration suggests that he agrees to their existence. (4) In the fourth variety कार्यकारणपौर्वापर्यविपर्यय can be taken in two ways (1) making कार्य prior to कारण (2) making कार्य simultaneous with कारण. (5) It should be noted that अतिशयोक्ति in one form or another is at the basis of many figures of speech Thus in "सैषा स्थली यत्र विचिन्वता त्वा भ्रष्ट मया नूपुरनेकमुर्व्याम् । अदृश्यत त्वन्वरणारविन्दविश्लेषदुःखादिव बद्धमौनम् ॥" which is given as an example of हेतुप्रेक्षा, we have अतिशयोक्ति of the भेदऽपि अभेद type since here the silence of an inanimate object like an anklet though distinct from the silence which an intelligent being assumes through grief is considered to be identical with

it Similarly "सहाधरदलेनास्या यौवने रागभाक् प्रिय" which illustrates सहोक्ति, has at its foundation an अतिशयोक्ति of the same भेदेऽपि अभेद kind, in as much as the two रागः though distinct are considered to be identical. So also in the following example of सार अलङ्कार "जम्बीरश्रियमधिलङ्घ्य लीलयैव व्यानमरीकृतकमनीयहेमकुम्भौ नीलाम्भोरुहनयनेऽधुना कुचौ ते स्पर्धते खलु कनकाचलेन सार्धम् ॥" we have an अतिशयोक्ति of the असम्बन्धेऽपि सम्बन्धः type, in as much as the lady's breasts are depicted as being connected with the action of rivalling, though really these have no such connection.

*Other Illustrations* (1) वापी काऽपि स्फुरति गगने तत्पर सूक्ष्मपद्मा सोपानालीमधिगतवती काञ्चनीमैन्द्रनीची । अग्रे शैली सुकृतिमुभयौ चन्दनच्छत्र-देशौ तत्रत्याना सुलभममृत सनिधानात्सुवागो ॥ (2) अन्या जगद्धितमयी वचसः प्रवृत्तिरन्यैव कपि रचना वचनावलीनाम् । लोकोतरा च कृतिराकृतिरार्तहृद्या विद्यावता सकलमेव चरित्रमन्यत् ॥ (3) पूर्णो यदि स्यादनिश सुवाशुः स चेद् कलङ्केन भवेद् विहीन । चकोरपेयोऽपि न चेदय स्यात् त्वदास्यदास्याय तदैव राधे ॥ (4) आश्लिष्यन्ति सम देव ज्या पराश्च तत्रेवः ॥ (5) यास्यामीत्युदिते तन्व्या बलयोऽभवदूर्मिका (ring) ।

**अतिशयोक्ति & रूपक—Similarities** (1) Both figures are based on सादृश्य (Though strictly speaking अतिशयोक्ति can have a wider field). (2) In both गौणीलक्षणा is operative

*Distinctions* (1) In रूपक there is भेदे अभेदः, while in अतिशयोक्ति there is अव्यवसान, i.e. in रूपक उपमान is superimposed on the उपमेय, but both are separately stated (e.g. मुख चन्द्रः), but in अतिशयोक्ति the उपमान swallows up the उपमेय which is unstated (e.g. चन्द्रः) (2) Consequently we can say that रूपक is based on सारोपा गौणी लक्षणा, अतिशयोक्ति is based on साध्यवसाना गौणी लक्षणा.

### (13) प्रतिस्तूपमा (Parallel Simile)

**A critical Note** (1) *Definition* प्रतिवस्तूपमा तु सा । सामान्यस्य द्विरेकस्य यत्र वाक्यद्वये स्थितिः ॥ *Analysis of the Definition* In a प्रतिवस्तूपमा we have a comparison between two वस्तुs or वाक्यार्थs while in उपमा it is between two entities or ideas. And the common attribute is expressed in two sentences in different words, a



repeated word being a poetic fault. The word प्रतिवस्तूपमा can be thus explained प्रतिवस्तु (प्रतिवाक्यार्थ) उपमा (उपमेय उपमानं च लपमीयते अनया, उयमीयते इय च इति व्युत्पत्त्या) यत्र : Vis/vanūtha has given a very good definition of प्रतिवस्तूपमा cp “प्रतिवस्तूपमा सा स्यात् वाक्ययोग्यसाम्ययो । एकोऽपि धर्मः सामान्यो यत्र निर्दिश्यते पृथक्॥” Jhalkikar/āstri explains the word प्रतिवस्तूपमा as प्रतिवस्तु प्रतिवाक्यार्थमुपमा साधारणधर्मोऽस्याम् ।” इति व्युत्पत्ते इति सूत्रार्थ । p 634

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**देवीभावं०** In this stanza the common property of अनौचित्य is expressed in two different ways by the words ‘कथं भजतु’ and ‘न खलु’.

**यदि०** In this stanza the common property is अद्भुताभाव which is the same in all sentences, but is expressed in four different ways

**एवमन्यत्र०** Here ‘अन्यत्र’ may mean ‘in case of other figures’, or ‘वैधर्म्यस्थलेऽपि’ (There can be प्रतिवस्तूपमा based on वैधर्म्य too e. g विद्वानेव विजानाति विद्वज्जनपरिश्रमम् । न हि बन्ध्या विजानाति गुर्वी प्रसववेदनाम् ॥ or चकोरा एव चतुरा चन्द्रिकापानकर्मणि । विनावत्तीर्त निपुणा सुदृशो रतनमणि ॥ At this we may as well ask can there be वैधर्म्येण उपमा ? ‘किं तत्रभवती उर्वशी अद्वितीया रूपेण अहमिव विरूपतया ।’ may be such an example !)

**Other Illustrations.** (1) प्रजानामेव भूत्यर्थं स ताम्यो बलिमग्रहीत् । सहस्रगुणमुत्स्वष्टुमादत्ते हि रस रविः ॥ (2) त्वयि वीर पर विराजते दमयन्ती-किलकिञ्चित् किल । तरुणीस्तन एव शोभते मणिहारावलिरामणीयकम् ॥ (3) सरसिजमनुविद्ध शैवलेनापि रम्य मलिनमपि हिमाशोर्लक्ष्म लक्ष्मी तनोति । इयमधिकमनोज्ञा वत्कलेनापि तन्वी किमिव हि मधुराणा मण्डनं नाकृतीनाम् ॥

**प्रतिवस्तूपमा & उपमा :—Similarities** (1) Both are based on similarity (2) In both resemblance between two things is brought out **Differences** (1) In उपमा there is generally one sentence; प्रतिवस्तूपमा has two (2) If there are two sentences in an उपमा they are interdependent The sentences in a प्रतिवस्तूपमा are independent (3) The साधर्म्यं in an उपमा is conveyed by an उपमावाचक In प्रतिवस्तूपमा no उपमावाचक is there The साम्यं is only in प्रतिवस्तूपमा. (4) In उपमा the साधारणधर्म is mentioned

once. In प्रतिवस्तूपमा it is mentioned twice in different wording (5) उपमा represents पदार्थयो साम्यम् while प्रतिवस्तूपमा represents वाक्यार्थयो साम्यम्.

**प्रतिवस्तूपमा & निदर्शना.**—*Similarities* (1) Both are based on similarity (2) Both have two sentences generally *Dis-similarities*: (1) While प्रतिवस्तूपमा must have two sentence निदर्शना can occur in one sentence, (2) The two sentences in प्रति० are independent; those in निद० are interdependent (3) In प्रतिवस्तूपमा there is one common attribute, though expressed differently, in the two sentences In निदर्शना there is a reflective resemblance between the two sentences In other words प्रति० is based on वस्तुप्रतिवस्तु-भाव while निद० is based on बिम्बप्रतिबिम्बभाव.

**वस्तुप्रतिवस्तुभाव & बिम्बप्रतिबिम्बभाव** —At this stage we can discuss to advantage these two technical terms. अप्पय्य दीक्षित in his चित्रमीमांसा defines these terms as follows एकस्य एव धर्मस्य सम्बन्धिभेदेन द्विरुपादानं वस्तुप्रतिवस्तुभावः । वस्तुतः मित्रयोः धर्मयोः परस्पर-सादृश्यात् अभिन्नतया अध्यवसितयोः द्विरुपादानं बिम्बप्रतिबिम्बभावः । Another definition is एकस्य अयस्य शब्दद्वयेन अभिवानं वस्तुप्रतिवस्तुभावः । द्वयोः (सदृशयो) अर्थयोः द्विरुपादानं बिम्बप्रतिबिम्बभावः । वस्तुप्रतिवस्तुभाव underlies प्रतिवस्तूपमा while बिम्बप्रतिबिम्बभाव underlies दृष्टान्त and also निदर्शना.

### (14) दृष्टान्त (Exemplification)

**A critical Note:** (1) *Definition* दृष्टान्त पुनरेतेषा सर्वेषां प्रतिबिम्बनम् । (2) *Analysis of Definition* दृष्टान्त is a reflective resemblance between an उपमेयवाक्य and उपमानवाक्य. It is called दृष्टान्त because 'दृष्ट-अन्त' (प्रकृतस्य) निश्चयः अत्र । In this figure the original proposition is fully comprehended or ascertained by means of an illustration. The word अन्त in दृष्टान्त means निश्चय 'determination' or 'ascertainment'. (3) *Divisions* दृष्टान्त is twofold (1) साधर्म्येण दृष्टान्त e. g. त्वयि दृष्ट० (11) वैधर्म्येण दृष्टान्त e. g. तवाहवे

**त्वयि दृष्ट०**—It should be noted that in this stanza the properties of 'becoming cool' and 'blooming' are not identical. They are different though similar and are expressed in two different ways. That is why the figure is दृष्टान्त here.

Further we have in this stanza a correspondence between the various objects in the उपमेयवाक्य and in the उपमानवाक्य, as though the latter is the reflection of the former Thus त्व, मा, मन, मनोभवज्वलनम् and निर्वाणम् find a reflective correspondence in हिमाशु, कुमदिनी, कुसुम, (सूर्यकिरणज्वलनम्) and विकसनम् respectively

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वैधर्म्येण तु— Here there is a correspondence in a negative way between warriors flying before the king, and dust remaining firm in the absence of wind

तवाह्वे० विशरास्तामगु took to their heels

दृष्टान्त & प्रतिवस्तुपरी — *Similarities* (1) Both are based on similarity (2) Both generally have two sentences *Differences* (1) The साधारणधर्म in the two sentences of प्रति० is identical though expressed differently, the धर्म's in the two sentences of दृष्टान्त are similar but not identical. Technically speaking प्रति० is based on वस्तुप्रतिवस्तुभाव, while दृष्टान्त is based on बिम्बप्रतिबिम्बभाव (2) In प्रतिवस्तुपरी it is the identical common property which attracts the reader's attention specifically, in दृष्टान्त the important thing is the reflective resemblance between not only the common property but also between the उपमेय & उपमान and other attendant circumstances

दृष्टान्त & निदर्शना — *Similarity* (1) Both are based on similarity. (2) Both have generally two sentences (3) Both are based on बिम्बप्रतिबिम्बभाव *Dis-similarities* (1) While निदर्शना can occur in one sentence also, दृष्टान्त necessarily requires two sentences (2) In दृष्टान्त the two sentences are independent, while in निदर्शना they are interdependent (3) In दृष्टान्त first we understand the two sentences and then realise their बिम्बप्रतिबिम्बभाव In निदर्शना we first understand the बिम्बप्रतिबिम्बभाव and thereby understand the meaning of constituent sentence or sentences

*Other Illustrations of दृष्टान्त* — (1) अविदितगुणाऽपि सत्कविभणितिः कर्णेषु वमति मधुधाराम् । अनधिगतपरिमलाऽपि हि हर्गति दृश मालतीमाला ॥  
✓ (2) काम नृपा. सन्तु सहस्रशोऽप्ये राजन्वतीमाहुरनेन भूमिम् । नक्षत्रताराग्रह-सङ्कुलापि ज्योतिष्मती चन्द्रमसेव रात्रिः ॥ (3) देवी वाचमुपासते तु बहव. सार

तु सारस्वत जानीते नितरामसौ गुरुगृहक्विलष्टो मुरारि कवि । अग्निर्लङ्घित  
एव वानरभटै कि त्वस्य गम्भीरतामापातालनिमग्नपीवरतनुर्जानाति मन्थाचल ॥  
(4) कुतो धर्मक्रियाविघ्न सता रक्षितरि त्वयि । तमस्तपति धर्माशी कथमाविर्भ-  
विष्यति ॥ (5) असमाप्तजिगीषस्य स्त्रीन्निन्ता का मनस्विन । अनाक्रम्य  
जगत्कृत्स्न नो सध्या भजते रवि ॥ (6) उत्पत्तिपरिपूताया. किमस्या पाव-  
नान्तरै । तीर्थोदक च वह्निश्च नान्यत. शुद्धिमर्हंत ॥

### (15) दीपकम् (Illuminator)

**A critical Note :** (1) *Definition* सकृद वृत्तिस्तु धर्मस्य प्रकृता-  
प्रकृतात्मनाम् । सैव क्रियासु, बह्वीषु कारकस्येति दीपकम् ॥ (2) *Analysis of*  
*Definition* दीपक is of two types (1) When one attribute is  
related to many entities some relevant and some non-relevant (e g.  
कृपणानां धन ) and (2) When a single कारक is related to many  
actions ( e g स्विद्यति ) The figure is called दीपक because  
like a दीप illuminating different halls around it, the one धर्म  
or कारक illumines many entities or actions respectively

**कारक-कारक** is a technical grammatical term and means the  
relation which words in a sentence have with the verb. Such  
relation is of six kinds cp. कर्मणि कर्म च करण संप्रदान तथैव च । अपा-  
दानाधिकरणमित्याहु कारकाणि षट् ॥ कारक thus comes to mean a word  
which occurs in some case (कारकविभक्ति)

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**कृपणानां०** Here the common property is the action of being  
touched and it is mentioned once, It is to be connected with  
the relevant 'breasts' of high-born women and also with the  
irrelevant 'wealth of miser', 'manes of lions' etc.

**Other examples** (1) बलावलेपादधनाऽपि पूर्ववत् प्रबाध्यते तेन जग-  
ज्जिगीषुणा । सती च योषित्, प्रकृतिश्च निश्चयात्पुमासमभ्येति भवान्तरेष्वपि ॥  
(2) पटालान्ने पत्यौ नमयति मुख जातविनया । हठाश्लेष बाञ्छत्यपहरति गात्राणि  
निभृतम् । न शक्नोत्याख्यातु स्मितमुखसखीदत्तनयना ह्रिया ताम्यत्यन्त प्रथम-  
परिहासे नववधू ॥ (3) शीलभारवती कान्ता पुष्पभारवती लता । अर्थभारवती  
वाणी भजते कामपि श्रियम् ॥

## ( 16 ) मालादीपक ( Serial Illuminator )

A critical Note :—*Definition* मालादीपकमाद्य चेद, यथोत्तरगुणा-  
वहम् । (2) *Analysis* : If each preceding entity qualifies (disting-  
uishes, beaifies) each succeeding entity we get मालादीपक.

सङ्ग्रामा० In this stanza besides the general characteristic of  
a दीपक proper viz ore property being connected with many  
objects, we have a further striking feature in that each  
preceding thing distinguishes each succeeding. We must note  
here also that the word मालादीपक is a misnomer. It is not char-  
acterised by माला device but by a device like शृङ्खला (chain) or  
रशना (girdle) So the proper title of the figure should be शृङ्खला-  
दीपक or रशनादीपक Jagannātha considers मालादीपक to be just a  
variety of एकावलि.

*Other Illustration* (I) भाग्यैर्भूम्या भवान् प्राप्तो भवता महिता  
मतिः । मत्या मुमुक्षुशरणं चरण मुरवैरिण ॥

## ( 17 ) तुल्ययोगिता ( Equal Paring )

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A critical Note :—*Definition* (I) नियताना सकृद् धर्म सा  
पुनस्तुल्ययोगिता (2) *Analysis of the Definition* When all नियत  
( प्राकरणिक or relevant ) or all अनियत ( अप्राकरणिक non-relevant )  
things are connected with one common attribute we get तुल्ययोगिता.  
Actually तुल्ययोगिता is very near the figure दीपक Both resemble  
in so far as in both we have connection of one common property  
mentioned once with several things But while in दीपक the  
things thus connected are some प्रस्तुत and some अप्रस्तुत, in तुल्य-  
योगिता the things conncted are either all प्रस्तुत or all अप्रस्तुत

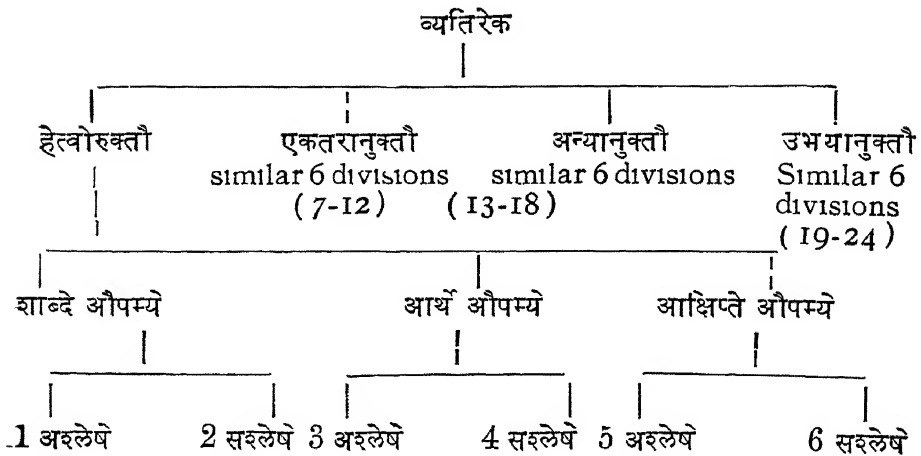
*Other Illustrations* (I) त्वदङ्गमार्दव द्रष्टु कस्य चित्ते न भासते ।  
मालती शशभृल्लेखाकदलीना कठोरता ॥ (2) सङ्गतानि मृगाक्षीणा तडिद्विल-  
सितानि च । क्षणद्वय न तिष्ठन्ति घनारब्धान्यपि स्यवम् ॥

दीपक & तुल्ययोगिता—See analysis of Definition of तुल्ययोगिता.

**उपमा & दीपक-तुल्ययोगिता**—The following examples of उपमा seem to satisfy the conditions of दीपक and तुल्ययोगिता. (a) कमल-मिव सुन्दरं मुखम् । Here a प्रस्तुत viz मुख and an अग्रस्तुत viz कमल are connected with a common attribute which is mentioned but once as in the दीपक (b) जगल मानो हृदयादमुष्या. विलोचनाभ्यामिव वारिधारा Here both मान and वारिधारा are प्रस्तुत and are connected with the one common characteristic of गलन which is but once mentioned as in तुल्ययोगिता How are, then, these two figures to be distinguished from उपमा ? Thus (1) In उपमा the strikingness lies merely in the similarity In दीपक and तुल्य० on the other hand, though similarity may be present, it alone does not constitute strikingness It consists in the connection of many things with one common property (11) In उपमा the similitude is expressed (वाच्य) by some उपमावाचकस् like 'इव' etc In दीपक & तुल्ययोगिता it is only गम्य with no उपमावाचकस् being there. (3) उपमा is based on साधर्म्य invariably; in case of दीपक second variety similarity is not there.

### ( 18 ) व्यतिरेक ( Special Excellence )

**A Critical Note** (1) *Definition* उपमानाद् यदन्यस्य व्यतिरेकः स एव स । (2) *Analysis of the Definition* When there is an excellence of Upameya in comparison to Upamāna we get the figure व्यतिरेक Normally an उपमान is accepted as more charming or striking than an उपमेय Moon is tacitly admitted to be more beautiful than the face in normal circumstances. But at times a poet feels that the उपमेय excels the उपमान and a poetic statement of this excellence of उपमेय over उपमान constitutes the figure व्यतिरेक. Now this exceptional happening can be due to (1) a positive excellence of the उपमेय or (2) a drawback in the उपमान or both. When both these factors are stated we get one variety of व्यतिरेक, when either of them is unmentioned we get two more varieties; when both are unmentioned we get yet another variety These four main divisions with further sub-divisions can be put in tabular form as follows:—  
( Divisions of Vaytireka )



**क्षीण क्षीणोऽपि०** Right at the outset of the discussion of व्यतिरेकालङ्कार, मम्मट raises a controversial point. व्यतिरेक according to him is the excellence of उपमेय over उपमान. According to रुद्रट, रुच्यक and विश्वनाथ व्यतिरेक is also possible if excellence of उपमान over उपमेय (tacitly accepted normally) is asserted in so many terms. Acc. to रुद्रट and रुच्यक an instance of such व्यतिरेक is the verse क्षीण क्षीणोऽपि० विश्वनाथ gives the following illustration “स्वनाम यन्नाम मुधाऽभ्यधामहो महेंद्रकार्यं महदेतदुज्झितम् । हनूमदाद्यैर्यशसा मया पुन द्विषा हसैर्दूत्यपथः सितीकृत ॥” According to these scholars excellence of उपमान over उपमेय normally needs no assertion. So if specifically asserted it would be leading to the figure व्यतिरेक. Mammata wants to controvert this view of Rudrata (the other two are successors of Mammata and cannot be known to him). He says that ‘क्षीण क्षीणोऽपि शशी०’ is an illustration of व्यतिरेक alright, but not of the variety which Rudrata pleads viz. उपमानस्याधिक्यम् and which Mammata does not accept, but it is an illustration of the usual variety of व्यतिरेक viz. उपमेयस्याधिक्यम्.

According to रुद्रट it would seem that the उपमान शशी is said to be more charming because it has the capacity to wax after waning. The उपमेय यौवन having no such capacity is inferior. So we have here उपमानस्य उपमेयादाधिक्यम् asserted.

Mammata rightly points out that Rudrata is wrong in locating the correct उपमेय and उपमान. The उपमेय really is यौवनगतास्थैर्य and the उपमान शशिनगतास्थैर्य. And as यौवनगतास्थैर्य is greater, so youth is more precious. Youth once gone never returns though moon can wax after waning. So a lover says to his beloved 'O beloved, desist from pride and let us enjoy youth which is slipping away not to return unlike the waning moon that waxes again.' This would impress the beloved and make her abandon her pride.

Can such an effect be scored by telling the lady. 'The moon wanes but waxes, youth on the other hand goes away for good while this inferior youth passes, why not relent?' She may well reply "It youth is inferior it deserves to go unnoticed why are you making fuss about it. Be looking at the moon!" Mammata's argument that in this verse there is no आधिक्य of उपमान over उपमेय and that herein really आधिक्य of the उपमेय itself viz यौवनगतास्थैर्य is intended to be conveyed is a completely valid and reasonable argument. And we entirely agree with him. Jagannatha also is on the side of मम्मट on this point.

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व्यतिरेकस्य हेतु० See critical note above

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असिमात्र० This is a case of व्यतिरेक where both the हेतुs of व्यतिरेक viz उपमेयगतमुत्कर्षनिमित्तम् (viz. महावृत्तित्वम्) and उपमानगत-मपकर्षकारणम् (viz तुच्छत्व) are stated. The औपम्य is conveyed by a साक्षात्-साधर्म्य-वाचक शब्द 'इव' and so it is श्रौत. And there is no श्लेष herein. Mammata says that this very instance, by dropping one or other or both of the हेतुs can be made to give three more subvarieties of व्यतिरेक.

असिमात्रसहायोऽपि० Herein also the हेतुs of व्यतिरेक are mentioned. The वत् is in the sense of तुल्य, so the औपम्य is आर्य. There is no श्लेष. Three more varieties can be fashioned out of this by dropping the one, the other or both of the हेतुs. It should be noted here that वत् in the sense of तुल्य as Mammata



takes it, cannot be legitimately had here For Pāṇini's तेन तुल्य० requires an action to resemble. Here the common property सगर्व is not an action We must therefore understand भवति and take सगर्वीभवन as the common property

इय सुनयना० Herein both व्यतिरेकहेतुs are mentioned उपमावाचक being absent, the औपम्य is आर्थ No श्लेष is there Three more sub-varieties can be manipulated from this by dropping of the one, the other or both of the व्यतिरेकहेतुs

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जितेन्द्रिय० Herein both व्यतिरेकहेतुs (viz अतिगाढगुणत्व an asset of the उपमेय viz a king and भङ्गगुणत्व a draw-back of the उपमान ) are mentioned 'वत्' is in the sense इव (acc to तत्र तस्येव) So the औपम्य is श्रौत There is a श्लेष on the word 'गुण' Three more subvarieties can be obtained from this stanza by dropping the one, the other, or both of the हेतुs

अखण्ड० Here both व्यतिरेकहेतुs are stated, the औपम्य is आर्थ (वत् being तुल्यार्थ ), and 'कला' is a श्लिष्ट word (even मण्डल is श्लिष्ट ). Three more sub-varieties can be obtained from this stanza by dropping one, other or both of हेतुs.

माला० This discussion of मालाव्यतिरेक has jugged in the discussion of the 24 varieties of व्यतिरेक After 20 varieties are discussed, Mammata should have first taken up the remaining 4 (discussed in v 78 and also in v 79) And then मालाव्यतिरेक could have been discussed This is one more proof of the slovenliness of Mammata as a writer.

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नित्योदित० Herein we get both the व्यतिरेकहेतुs viz. उयमेयगत उत्कर्षनिमित्त (viz नित्योदितप्रतापत्व ) and उपमानगतमपकर्षकारणम् (viz. त्रियामामीलितप्रभत्व ) stated The word 'भास्वत्' is श्लिष्ट. (Also the word प्रताप is श्लिष्ट ) The औपम्य is आक्षिप्त. Three more varieties can be obtained from this stanza by dropping one other or both of the व्यतिरेकहेतुs

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**स्वच्छात्मता०** This is an additional instance of आक्षिप्त-औपम्य सश्लेष व्यतिरेक, casually added Both व्यतिरेकहेतुs are अनुक्त herein

**एवंजातीयक०** An illustration of this variety is the following या शैगिरा श्रीस्तपसा मासनैकेन विभुता । तपसा ता मुनीर्वेण दूराद् विद्वतीमाध ॥

**Other illustrations** (i) सत्य हरिणशावाक्ष्या. प्रसन्नसुभग मुखम् । समानं गगिनं किन्तु स कलङ्कविडम्बित ॥ (ii) वज्रादपि कठोराणि मृदूनि क्रुसुमादपि । लोकोत्तराणां चेतांसि कोऽहि विज्ञातुमर्हति ॥ (iii) मधुकर मदि-  
राक्ष्या शस तस्या प्रवृत्ति वरतनुरथवासो नैव दृष्टा त्वया मे । यदि सुरभिन्ना-  
बाप्स्यस्तन्मखोच्छ्वासगन्ध तव रतिरभाविष्यत्पुण्डरीके किमास्मिन् ॥ (iv) श्रियो  
नरेन्द्रस्य निरीक्ष्य तस्य स्मरामरेन्द्रावपि न स्मराम । वासेन सम्यक् क्षमयोश्च  
तस्मिन् बुद्धौ न दध्म खलु शेषबुद्धौ ॥

## (19) आक्षेप (Paralipsis)

**A critical Note** (i) *Definition* निषेधो वक्तुमिष्टस्य यो विशेषाभिधित्तया । वक्ष्यमाणोक्तविषय स आक्षेपो द्विवा मत ॥ (i) *A critical Analysis of the Definition* A certain thing is intended to be said (वक्तुमिष्ट) by someone But he suddenly decides to cut short that statement, only to be more effective in his intention to convey that thing This constitutes Āksepā. And it has two varieties (i) Where that intended thing is yet unsaid, when it is decided not to say it (ii) When the intended thing is said and then that statement is as if brushed aside as futile ! The aim behind आक्षेपालङ्कार is either to convey the अशक्यवक्तव्यत्व or अतिप्रसिद्धत्व of the thing in hand which is the विवक्षित.

**उपसर्जन** is a technical term in grammar and means a word which either by composition or derivation has lost its original independent character, but determines the sense of another word उपसर्जन is opposed to प्रधान In the word पाणिनीय, 'पाणिनि' becomes उपसर्जन or in राजपुत्र 'राजन्' is उपसर्जन. This use of a technical word from grammar shows Mammata's partiality towards वैयाकरणस.

**ए एहि०** This is said to some नायक on behalf of a नायिका. It is an appeal to the नायक (like दुष्यन्त ! ) to be kind to the नायिका

But suddenly the speaker changes the mood, and says that rather nothing should be said. The indiscreet नायिका (like शकुन्तला<sup>1</sup>) should suffer the consequences of her actions! This would be a typical शाङ्करव-like attitude of the speaker.

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जोत्सना० The background and import is practically the same as the previous verse.

We should note that in an आक्षेप, the निषेध of वक्ष्यमाण should be apparent only and not real. Hence the following cannot be an आक्षेप – “किं निशङ्क शेषे शेषे वयसि त्वमागतो मृत्युः । अथवा सुखं शयीथा जननी जागर्ति जाह्नवी निकटे ॥”

*Other Illustrations* (1) त्वं जीवितं त्वमसि मे हृदयं द्वितीयं त्वं कौमुदी नयनयोरमृतं त्वमङ्गो । इत्यादिभिः प्रियशतैरनुरुध्य मुग्धा तामेव शान्मन्तमथवा किमिहोत्तरेण ॥ (2) रे खलु तव खलु चरितं विदुषामग्रे विविच्य वक्ष्यामि । अलमथवा पापात्मन् कृतया कथयाऽपि ते हतया ॥ (3) स्मरशतविधुरायाः भणामि सख्या कृते किमपि । क्षणमिह विश्राम्य सखे, निर्दयहृदयस्य किं वदाम्यथवा ॥ (4) बालकं न ह दूती तस्या प्रियोऽसीति न मम व्यापारः । सा मरिष्यति तवायश इति धर्माक्षरं भणाम ॥

### ( 20 ) विभावना ( Peculiar Causation )

A critical Note – (i) *Definition* ‘क्रियाया प्रतिषेधेऽपि फलव्यक्तिविभावना ।’ (ii) *Analysis of the Definition* Even when क्रिया i. e. cause is denied, and yet effect is stated to be arising, we then get the figure विभावना. The normal rule of life is if causes are not there, effects cannot be there. This rule is poetically presented in violation in this figure. विभावना is so called because (1) विभावते कारणान्तरमस्याम् (अलङ्कारचन्द्रिका) (ii) विशिष्टतया कार्यस्य भावना (अलङ्कारशास्त्र). The figure विभावना also should be divisible in three varieties like the next figure विशेषोक्तिः (1) अनुवृत्तनिमित्ता (ii) उवृत्तनिमित्ता (iii) अचिन्त्यनिमित्ता.

क्रियाया – कारणस्य ( This use of क्रिया in a technical grammatical sense shows Mammata's partiality towards वैयाकरणस्य )

*Additional Examples* (1) अनायासकृश मध्यमशङ्कतरले दृशौ । अभूषणमनोहारि वपुर्वयसि सुभ्रुव ॥ (2) अङ्गलेखामकाश्मीरसमालम्भनपिञ्ज-  
राम् । अनलवकतताम्राभामोष्ठमुद्रा च बिभ्रती ॥

### (21) विशेषोक्ति (Peculiar Assertion)

**A critical Note** • (1) *Definition* विशेषोक्तिरखण्डेषु कारणेषु फला-  
वच । (1) *Analysis of the Definition* There are the various  
causes, leading to a particular effect, in full operation But the  
effect does not arise This is विशेषोक्ति, which is the converse of  
विभावना It is of three types (1) अनुक्तनिमित्ता (2) उक्तनिमित्ता (3)  
अचिन्त्यनिमित्ता.

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**निद्रा**० Herein we are told how a lady did not move out  
from the embrace of her paramour, even when the causes for  
so doing like end of sleep, rise of sun, arrival of friends at door  
and the slackening of paramour's embrace, were operative But  
no cause is expressly stated for this though we can guess one !

**कर्पूर**० Herein the powerfulness of cupid inspite of his form  
being burnt out is ascribed to his ' अवार्यवीर्यत्व '.

**स एक**०, This is भामह III 23 Here why शम्भु did not rob cupid  
of बल when he robbed him of his body is acc. to Mammata an  
अचिन्त्य riddle !

*Other Illustration* (1) धनिनोऽपि निरुन्मादा युवानोऽपि न चञ्चला ।  
प्रभवोऽप्यप्रमत्तास्ते महामहिमशालिन ॥ (2) उपनिषद परिपीता गीतापि च  
हन्त मतिपथ नीता । तदपि न हा विधुवदना मानससदनाद् बहिर्याति ॥ (3)  
अनुरागवती सध्या दिवसस्तत्पुर सर । अहो दैवगतिश्चित्रा तथापि न समागम ॥

**विभावना & विशेषोक्ति** —Both resemble in being based on  
contradiction and on कार्यकारणभाव But while in विभावना the  
फल arises in the absence of the हेतु, in विशेषोक्ति the फल does not  
arise when हेतुs are present. They are just the opposite of  
each other.

### (22) यथासख्यम् (Respective Order)

**A critical Note** (1) *Definition* यथासख्य क्रमेणैव क्रमिकाणां  
समन्वय । (2) *Analysis of the Definition* When certain things

mentioned in a particular order are related to another set of things stated in a respective order, we get यथासंख्य e g Rāma and Lakṣmaṇa married Sītā and Urmilā respectively ' Rhetoricians like Jayaratha and Jagannātha have argued that यथासंख्य hardly deserves to be treated as a separate figure as there is no charm therein which would do credit to the poet's genius. At best, they say यथासंख्य is the absence of the काव्यदोष called अपक्रम ( break of order ) such as found in " कीर्ति-प्रतापौ भवतः सूर्याचन्द्रमसाविव " or " रथाङ्गशूले बिभ्राणौ पाताम् व शम्भुशाङ्गिणौ । Nāgajibhatta, admits the force of these arguments, but says that there is some charm even in the respectivity found in the figure

*Other Illustrations* (1) मृगमीनसज्जनानां तृणजलसन्तोषविहितवृत्तीनां । लुब्धकधीवरपिशुना निष्कारणवैरिणो जगति । (2) करकमलवितीर्णैरम्बुनीवार-शष्पैस्तरुशकुनिकुरङ्गान् मैथिली यानपुष्यत् । भवति मम विकारस्तेषु दृष्टेषु कोऽपि द्रव इव हृदयस्य प्रस्तरौद्धेदयोग्यः ॥ (3) स्फुरदद्भुतरूपमुत्पतापज्वलनत्वां सृजतानवद्यविद्यम् । विधिना समृजे नवो मनोभूर्भुवि सत्यं सविता बृहस्पतिश्च ॥

### ( 23 ) अर्थान्तरन्यास ( Corroboration )

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**A critical Note :** (1) *Definition* सामान्य वा विशेषो वा तदन्येन समर्थ्यते । यत्र सोऽर्थान्तरन्यासः साधर्म्येणेतेरेण वा ॥ (2) *Analysis of the Definition* . A general statement can be made and it can be corroborated by a similar particular statement. Or a particular statement can be corroborated by similar general statement. Or at places a general statement may be corroborated by a dissimilar particular statement or particular statement by a dissimilar general one. The former two cases are of साधर्म्येण अर्थान्तरन्यासः the latter two of वैधर्म्येण अर्थान्तरन्यासः. The illustrative verses 87, 88, 89 and 90 respectively illustrate these four sub-varieties ( In the translation of V. 89 amend the translation of धुर्य ' as leader ' instead of the printed ' trained bull ' to make the first half the appropriate general statement )

The figure अर्थान्तरन्यास is so called because we have therein another thing ( अर्थान्तर ) employed to corroborate the matter

in hand (अन्य अर्थ अर्थान्तरम्, अप्रस्तुतमित्यर्थ । तस्य समर्थकत्वेन न्यासः यत्र स अर्थान्तरन्यासः ।) Also cp. ज्ञेय सोऽर्थान्तरन्यासो वस्तु प्रस्तुत्य किञ्चन । तत्साधनसमर्थस्य न्यासो योग्यस्य वस्तुनः ॥

*Other Illustrations* (1) निर्लक्ष्मीकाऽभवत्प्राची प्रतीची याति भास्करोऽप्रिये विपक्षरमणीरक्ते का मुदमञ्चति ॥ (2) किं कुलेनोपदिष्टेन शालमेधात्र कारणम् । भवन्ति सुतरा स्फीता सुक्षेत्रे कण्टकिद्रुमा ॥ (3) लोके कलङ्कमपहातुमयं मृगाङ्कको जातो मुखं तव पुनस्तिलकच्छलेन । तत्रापि कल्पयसि तन्वि कलङ्कलेखा नार्यं समाश्रितजनं हि कलङ्कयन्ति ॥

**अर्थान्तरन्यास & दृष्टान्त** *Similarities* (1) Both contain two statements, in which one corroborates the other (2) Both have the साधर्म्यनिष्ठ and वैधर्म्यनिष्ठ varieties possible *Dissimilarities* (1) In दृष्टान्त the two propositions are either both general or both particular while in अर्थान्तरन्यास one is general and one particular.

**अर्थान्तरन्यास & प्रतिवस्तूपमा** .—Both resemble in having two propositions, with one helping us to understand the other better. But in प्रतिवस्तूपमा the propositions are either both general or both particular; while in अर्थान्तरन्यास one is general and one particular Further in प्रतिवस्तूपमा the relation between the two propositions is that of उपमानोपमेयभाव while in अर्थान्तरन्यास it is that of समर्थ्यसमर्थकभाव.

### (24) विरोध (Contradiction)

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**A critical Note:** (1) *Definition* 'विरोधः सोऽविरोधेऽपि विरुद्धत्वेन यद्वच्च ।' (2) *Analysis of the Definition* When there is an apparent contradiction between two things, while actually there is none, we get the figure Virodha. If we were to describe पार्वती as 'पतिव्रतापि परपुरुषरता' we get this figure. There is an apparent contradiction, for how can a पतिव्रता be परपुरुषरता? But as soon as we understand that परपुरुष here means the 'Supreme Lord' i. e. Śiva, the contradiction vanishes (3) *Divisions* Mammata has divided विरोध in ten varieties (1) जाति-जाति-विरोध (2) जाति-गुण-विरोध (3) जाति-क्रिया-विरोध (4) जाति-

द्रव्य-विरोध (5) गुण-गुण-विरोध (6) गुण-क्रिया-विरोध (7) गुण-द्रव्य-विरोध (8) क्रिया-क्रिया-विरोध (9) क्रिया-द्रव्य-विरोध and (10) द्रव्य-द्रव्य-विरोध. And he gives ten different instances for these ten varieties. It would be noticed that the divisions of विरोध by Mammata are based on the fourfold सकेत of words which the वैयाकरणs hold. One more proof of Mammata's partiality for वैयाकरणs and also of his acceptance of the जात्यादि view. Jagannātha says that these divisions do not have any particular charm. It would suffice to have two divisions only (1) based on श्लेष (2) not based on श्लेष.

**अभिनव०** This is a description of a विरहिणी. In her case lotus-leaves and lotus-stalks are said to become forest-fire! Physically contradictory but metaphorically understandable in her case!

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**गिरयो०** we find here गिरिः, मरुद्, अश्विः, & विश्वभरा possessed of contradictory qualities viz अनुव्रति, अचलत्व, अगम्भीरत्व and अतिलघुत्व. But the explanation is that this is a relative proposition in comparison with the great king.

**येषा०** There is a double जातिक्रिया-विरोध in the verse. Firstly a sword loving an enemy is strange enough; and "secondly the king decorating the face of the enemies is equally strange!

**सृजति०** How जनार्दन can be a fish? So जातिद्रव्यविरोध

**सतत०** The कठिनकरः becoming सरोजसुकुमार illustrates गुण-गुण-विरोध.

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**पेशल०** पेशल खलवचन burning the mind and पुरुष सुजन्यवाक्य delighting it, is obviously a pair of गुण-क्रिया-विरोधs.

**क्रौञ्चाद्रि०** There is गुण-गुण-विरोध between उद्दामदृषद्दुष्टत्व & नावाम्भोजदलाभिजातत्व of क्रौञ्चाद्रि and गुण-द्रव्य-विरोध between 'अपूर्व-सर्गत्व' and भार्गव

**परिच्छेदा०** This is मालतीमाधव I 30. It describes the first impact of love on Mādhava's mind. The verse illustrates क्रिया-क्रिया-विरोध between 'जडयति' & 'तापच कुरुते'

अयं० This is भल्लटशतक 108. There is an apparent contradiction between drinking off the ocean and मुनि (अगस्य). An instance of क्रिया-द्रव्य-विरोध.

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समद० In this verse गङ्गा is said to become कालिन्दी (यमुना). This is obviously impossible So a case of द्रव्य-द्रव्य-विरोध.

It should be noted that in all instances of विरोध, the विरोध is apparent only and not real, It can be explained away.

**विरोध & रूपक** - Three sub-varieties of विरोध appear very close to a रूपक. These are (1) द्रव्ययोर्विरोध (e.g. गङ्गकरचूडापगाऽपि कालिन्दी), (2) जात्योर्विरोध (e.g. किसलयमृणालादि द्रवदहनराशि) & (3) जातिद्रव्ययोर्विरोध (e.g. जनार्दन शफर). These look very much like 'मुख चन्द्र' as both have an अभेद between two things aimed at. But there are the following clear distinctions between them (1) In विरोध, the identity is a means to an end viz the assertion of an incongruity underlying such identity. In रूपक on the other hand the identity is an end in itself. We never feel any incongruity in the assertion of identity. In विरोध the strikingness lies in the incongruity of the two things identified, in रूपक it lies in the similarity between the two things identified. In विरोध the sense of 'अपि' is always present, either stated (गङ्गकरचूडा०) or unstated (किसलय०). In रूपक 'अपि' has no scope.

**विरोध & विभावना-विशेषोक्ति०** All these three figures are based on an apparent contradiction which can be explained away. But विरोध is a genus and विभावना and विशेषोक्ति are specific species. विरोध covers all kinds of contradiction while विभावना-विशेषोक्ति the special type of contradiction based on violation of law of causation. विरोध is thus उत्सर्ग while विभावना-विशेषोक्ति are अपवाद. And we know that अपवादविषयपरिहारेण उत्सर्गस्य व्यवस्थितिः. So विरोध should be understood to exist at such cases of contradiction where violation of कार्यकारण relation is not the base thereof. Further in विभावना-विशेषोक्ति the contradiction is specially felt in one of the pair of contradictories. In विभावना what strikes is the फल which arises in spite of the well-



known causes. In विशेषोक्ति the causes are striking because they just cannot lead to the usual फल But in विरोध the two things are equally powerful and are mutually contradictory.

*Other Illustrations* (1) "वज्रादपि कठोराणि मृदूनि कुसुमादपि । लोकोत्तराणां चेतासि को हि विज्ञातुमर्हति ॥ (2) "अकिञ्चन. सत्प्रभव स सम्पदा त्रिलोकनाथ पितृसन्नगोचर । स भीमरूप शिव इत्युदीर्यते न सन्ति याथार्थ्यविदः पिनाकिनः ॥ (3) कृष्णार्जुनानुरक्तापि दृष्टि कर्णावलम्बिनी। याति विश्वसनीयत्व कस्य ते कलभाषिणि ॥

### (25) स्वभावोक्ति (Natural Description)

**A Critical Note** (1) *Definition* — स्वभावोक्तिस्तु डिम्भादेः स्वक्रियारूपवर्णनम् । (2) *Analysis of the Definition* - Svabhāvokti consists in describing any thing in a very graphic way, describing all the specially striking features which would as if recreate the image of the thing described, before our mind. This figure is called जाति by writers like दण्डिन्, रुद्रट and भोज. And Bāṇa has also referred to it in his Harsacarita सन्ति श्वान इवासङ्ख्या जातिभाजो गृहे गृहे । उत्पादका न बहव कवय शरभा इव ॥ Intro, st 5. We must remember that in a स्वभावोक्ति to make it an अलङ्कार, we must have two qualifications The peculiar actions, appearance or characteristics described should be not those easily obvious to an ordinary person but only to a person of poetic mind (cp स्वभावोक्तिर्दुरुद्गृहार्थस्वक्रियारूपवर्णनम्- सा. द.). And secondly the description must be striking Without strikingness स्वभावोक्ति shall degenerate into the puerile. The following for example is no स्वभावोक्ति- 'गोरपत्य बलीवर्दो घासमत्ति मुखेन स । मूत्र मुञ्चति शिशनेन अपानेन तु गोमयम् । दीर्घपुच्छ चतुष्पाद ककुद्मान् लम्बकम्बलः । गोरपत्य बलीवर्दस्तृणमत्ति मुखेन स ॥'

**पश्चाद०** This is from हर्षचरित III and graphically describes a horse rising after a nap

*Other Illustrations* (1) पश्चात्पुच्छ वहति विपुल तच्च धूनोत्यजस्र दीर्घग्रीव स भवति खुरास्तस्य चत्वार एव । शष्पाण्यति प्रकिरति शकृत्पिण्डकानाम्प्रमात्रान् किवाऽख्यातैर्व्रजति स पुन. दूरमेह्येहि याम ॥ (2) आलक्ष्य दन्तमुकुलाननिमित्तहासैरव्यक्तवर्णरमणीयवच प्रवृत्तीन् । अङ्काश्रयप्रणयिनस्तनयान्वहन्तो घन्यास्तदङ्गरजसः मलिनीभवन्ति ॥ (3) ग्रीवाभङ्गाभिराम मुहुरनुपतति स्यन्दने

दत्तदृष्टिः पश्चार्धेन प्रविष्टः शरपतनभयाद्भूयसा पूर्वकायम् । दर्भैरर्धाविलीढैः  
 श्रमविवृतमुखमरशिभिः कीर्णवर्त्मा पश्योद्ग्रन्थुतत्वाद्भिप्रति बहुतर स्तोकमुर्व्या  
 प्रयाति ॥ (4) धूलीधूसरतनवो राज्यस्थितिरचनकल्पनैकरतृपा । कृतमुखवा-  
 चविकाराः क्रीडन्ति सुनिर्भर डिम्भाः ॥

### (26) व्याजस्तुति (Artful Praise)

A critical Note -- (1) *Definition* “व्याजस्तुतिर्मुखे निन्दा  
 स्तुतिर्वा रुद्धिरन्यथा” (2) *Analysis of the Definition* व्याजस्तुति or  
 Artful Praise is of two types (1) व्याजेन स्तुति Praise by means  
 of an artifice by the use of an apparent dispraise (मुखे निन्दा, पर्य-  
 वसाने स्तुति ) (2) व्याजरूपा स्तुति Praise which is of the form of an  
 artifice i. e. not real praise but is really censure (मुखे स्तुति  
 पर्यवसाने निन्दा) Mammata's वृत्ति as generally printed reads  
 व्याजरूपा व्याजेन वा etc.

But it is not in due order, considering the wording in the  
 Kārikā as also the illustrations. So we have amended the  
 reading following Prin Gajendragadkar We should also note  
 that in व्याजस्तुति, the स्तुति and निन्दा in either variety is of  
 the same entity If apparant स्तुति or निन्दा of one entity were  
 to lead respectively to निन्दा or स्तुति ultimately of some other  
 entity, it cannot be a legitimate instance of व्याजस्तुति The  
 following two verses, therefore, cannot be examples of व्याजस्तुति  
 (1) कस्त्व वानर, रामराजभवन लेखार्थसवाहको यात. कुत्र पुराऽगत स  
 हनुमान्निर्दग्धलङ्कापुर । बध्दो राक्षससूनुनेति कपिभि सताडितो भस्मित स  
 ब्रीडाप्तपराभवो वरमृग. कुत्रेति न ज्ञायते ॥ (2) यद्वक्त्र मुहुरीक्षसे न धनिना  
 ब्रूषे न चाटून्मूषा नैषा गर्ववच्च श्रृणोषि न च तान्प्रत्याशया धावसि । काले बाल-  
 तृणानि खादसि, पर निद्रासि निद्रागमे तन्मे ब्रूहि कुरडग कुत्र भवता कि नाम तप्त  
 तप ॥

**व्याजस्तुति & अप्रस्तुतप्रशसा** – Both resemble in so far as in  
 both, from an expressed sense, another sense is understood.  
 But they differ on the following points (1) While अप्रस्तुतप्रशसा  
 has five definite varieties of conveying प्रस्तुत by अप्रस्तुत, व्याज-  
 स्तुति cannot be put under any one of them. (2) While in अप्रस्तुत  
 प्रशसा the charm is in understanding a प्रस्तुत from अप्रस्तुत, in  
 व्याजस्तुति there is a specialised charm of understanding प्रस्तुत  
 स्तुति from अप्रस्तुत निन्दा or vice versa.

*Other Illustrations* (1) पुंम् पुराणादाच्छिद्य श्रीस्त्वया परिभुज्यते । राजन्निक्ष्वाकुर्वशस्य किमिदं तव युज्यते ॥ (2) नारायणो नाम नरो नराणां प्रसिद्धचोरः कथितं पृथिव्याम् । अनेकजन्माजितपापसञ्चयः हरत्यशेषं स्मृतमात्र एव ॥ (3) अर्धं दानववैरिणा गिरिजयाप्यर्धं शिवस्याहृतं देवेत्यथ जगतीतले स्मरहराभावे समुन्मीलति । गङ्गा सागरम्बरशशिकला नागाधिपक्षमातलं सर्वज्ञत्वमधीश्वरत्वमगमत्त्वा मा च भिक्षाटनम् ॥ (4) देव त्वा० (see under समासोक्ति.)

### ( 27 ) सहोक्ति (Speech with 'with')

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**A critical Note** (1) *Definition*. सा सहोक्तिः सहार्थस्य बलादेकद्विवाचकम् (2) *Analysis*. When a word expressive of one sense, becomes expressive of two senses, through the power of the meaning of 'with', then we get Sahokti.

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**सह दिवस०** This stanza is कर्पूरमञ्जरी 2-9 and contains the description of the heroine suffering from love in separation. Her sighs become long with days and night, streams of tears fall down along with jewelled bracelets and her hope of life becomes slender or weak with her body ! The two senses are well-brought in the वृत्ति sentence.

*Other Illustrations* (1) भोजोपनीतं च दुकूलयुग्मं जग्राह सार्धं वनिताकटाक्षैः । (2) सहाधरदलेनास्या यौवने रागभाक् प्रिय ॥

### ( 28 ) विनोक्ति (Speech with 'without')

**A critical Note** (1) *Definition* विनोक्तिः सा विनान्येन यत्रान्यः सन्न नेतरः । (2) *Analysis* When one thing is said to be either good or bad in the absence of another, we get विनोक्ति. The two illustrations given by Mammata suitably illustrate these two varieties and hardly require any discussion. But about विनोक्ति itself we would like to make a couple of observations (1) Firstly विनोक्ति is obviously a converse of सहोक्ति. We would have expected that सहोक्ति would also be two-fold and would be exactly a counterpart of the two-fold विनोक्ति. But this is not the case. Actually सहोक्ति as defined by मम्मट is hardly the converse of विनोक्ति (2) As in सहोक्ति the important thing

was 'सहार्थ' and not सहशब्द so in विनोक्ति the important thing is विनार्थ and not विनाशब्द cp Jhalakikar 'अत्रापि विनाशब्दार्थ एव विवक्षित. तेन नञानिर्विअन्तरेण ऋतेरहितविकलेत्यादिप्रयोगेऽपीयमेवेत्युद्योते स्पष्टम् । तेन "निरर्थक जन्म गत नलिन्या यया न दृष्ट तुहिनाशुबिम्बेम् । उत्पत्तिरिन्दोरपि निष्फलैव दृष्टा विनिद्रा नलिनी न येन ।" इत्यादौ विनोक्तिरेव तुहिनाशुदर्शनं विना नलिनीजन्मनोऽशोभनत्वप्रतीतेरित्याहु ।"

*Other Illustrations* (1) विनयेन विना का श्री का निशा शशिना विना । रहिता सत्कवित्वेन कीदृशी वाग्विदग्धता ॥ (2) वदनं विना सुकविता सदनं साध्वी विना वनिताम् । राज्यं च विना धनिता न नितान्तं भवति कमनीयम् ॥ (3) विना जलदकालेन चन्द्रो निस्तन्द्रता गतः । विना ग्रीष्मोष्मणा मञ्जुर्वनराजिरजायत ॥

### ( 29 ) परिवृत्ति ( Barter )

**A critical Note :** (1) *Definition* परिवृत्तिर्विनिमयो योऽर्थानां रस्यात्समासम् । *Analysis of the Definition* The figure परिवृत्ति consists in the exchange of things for equals and unequals. To be more specific it consists in the exchange of a thing for (1) an equal thing or for (2-3) an unequal thing which may be either (2) superior or (3) inferior Acc to Sanskrit usage in any exchange, the thing which we give over is put in genitive and that which we receive in the instrumental Thus a परिवृत्ति can be (1) समेन समस्य (2) उत्तमेन न्यूनस्य (3) न्यूनेन उत्तमस्य In V. 107 ab मरुद् gives लास्य to creepers and receives आमोद from them which is an exchange of equals. In V 107 cd the लताs give अभिव्याधि etc to travellers but receive दृश् from them which is उत्तमेन न्यूनस्य परिवृत्तिः In V 108 the enemy warriors give the earth to the king concerned, but receive blows from him in return which is न्यूनेन उत्तमस्य परिवृत्ति We should note that acc to Mammata's definition and illustrations of परिवृत्ति two parties mutually exchange two things A gives 'X' to 'B' and B gives 'Y' to A. ( विनिमयो हि परस्मै दत्तेन केनचित् वस्तुना परकीयस्य कस्यचिदादानम् । ) Jagannātha also holds this view. According to their views the following cannot be illustrations of परिवृत्ति ( though भामह, उद्भट, हयक, विश्वनाथ etc would admit them to be so, because acc to them it is enough if A gives up 'X' and

takes up 'Y'—to whom 'X' is given and from whom 'Y' is received not being material) —(1) किशोरभाव परिहाय बाला बभार कामानुगुणा प्रणालिम् । (2) किमित्यपाम्याभरणानि यौवने धृत त्वया वार्धक-शोभि वल्कलम् । वय प्रदोषे स्कुटचन्द्रताका विभावरी यद्यहणाय कल्पते ॥ (3) तस्य च प्रवयसो जटायुष स्वर्णिग किमिव शोच्यतेऽधुना । येन जर्जरकले-वरव्ययात् क्रीतमिन्दुकिरणोज्ज्वल यश ॥ Another point of interest is that the barter in the परिवृत्ति-अलङ्कार should not be real but imaginary Thus the following is not परिवृत्ति “क्रीणन्ति प्रविक-चलोचना समन्तात् मुक्ताभि बदरफलानि यत्र बाला ॥”

*Other Illustrations* (1) दत्त्वा कटाक्षमेणाक्षी जग्राह हृदय मम । मया तु हृदय दत्त्वा गृहीतो मदनाज्वर ॥ (2) किमह कथयमि योषितामधर बिम्बफलं समर्प्य या । सुरसानि हरन्ति हन्त हा विदुषा पुण्यफलानि सत्वरम् ॥

### ( 30 ) भाविकम् ( Vision )

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**A critical Note** (1) *Definition* . 'प्रत्यक्षा इव यद् भावा क्रियन्ते भूतभाविन । तद् भाविकम् ।' *Analysis of the Definition* When a poet describes things in such a way that things of the past or future are as though visualised before the mental eye at present that is the figure भाविक According to दण्डिन, भामह and भट्टि, the proper province of the figure is not stanza but an entire composition They call it प्रबन्धविषय The word भाविक is explainable in three ways (1) भाव कवे अभिप्राय अस्ति अत्र In this figure it is the intention of the poet to depict past and future things as present (2) भाव भावना ( meditation ) अस्त्यत्र It is a figure where a meditative mood makes us to visualise the past and future things as present (3) भाव साक्षात्कार अस्त्यत्र A figure in which past and future things are realised as present.

*Other Illustrations* (1) तं तस्य स्वरसक्रम मृदुगिर श्लिष्ट च तन्त्री-स्वन वर्णनामपि मूर्च्छनान्तरगत तार विरामे मुदु । हेलसयमित पुनश्च ललित रागाद् द्विरुचारित यत्सत्य विरतेऽपि गीतसमये गच्छामि श्रृण्वन्निव ॥ (2) दभङ्गिकुरेण चरण क्षत इत्यकाण्डे तन्वी स्थिता कतिचिदेव पदानि गत्वा । आसीद् विवृत्तवदना च विमोचयन्वी शाखासु वल्कलमसक्तमपि द्रुमाणाम् ॥

**भाविक & प्रसादगुणः**—गुणः of poetic composition are generally enumerated to be three—माधुर्य, ओजस् and प्रसाद. Of this प्रसाद or lucidity or perspicuity is that quality which has the power of making the incident described stand before our eyes. It is thus defined चित्त व्याप्नोति य क्षिप्रं शृङ्गेधनमिवानल । स प्रसाद समस्तेषु रसेषु रचनासु च ॥ शब्दास्तद्व्यञ्जका अर्थबोधका श्रुतिमात्रतः ॥ An instance of प्रसाद is found in “सूचीमुखेन सकृदेव कृतव्रणस्त्व मुक्ताकलाप लुठसि स्तनयो प्रियाया । बाणैः स्मरस्य शतशो विनिकृतमर्मा स्वप्नेऽपि ता कथमहं न विलोकयामि ।” भाविक and प्रसाद thus resemble in so far as both have the power of vividly describing the incidents, so as to make them stand actually before our eyes. But while the special charm in भाविक lies in representing past and future things as present, प्रसाद is of general application.

### ( 31 ) काव्यलिङ्ग ( Poetic Cause )

**A critical Note** (1) *Definition* काव्यलिङ्ग हेतोः वाक्यपदार्थता । (2) *Analysis of the Definition* When a poetical cause for any particular happening is conveyed in a verse or passage we get काव्यलिङ्ग. That poetical cause may be conveyed by (1) a sentence (2) a group of words ( not making a sentence ) (3) a single word or phrase. This leads to the threefold division of काव्यलिङ्ग into (1) वाक्यार्थगत (2) अनेकपदार्थगत (3) एकपदार्थगत

We should note that हेतु in poetry is two-fold viz ज्ञापक हेतु (indicative cause) and कारक हेतु (productive cause). To take everyday instances for these terms, धूम is the ज्ञापक हेतु of fire, but fuel is the कारक हेतु thereof. Poetically we can illustrate these as follows (1) गतोऽस्तमर्को भातीन्धुर्यान्ति वासाय पक्षिण । इतीदमपि साध्वेव कालावस्थानिवेदने ॥ ( काव्यादर्श II 244 ). Here the setting of the sun etc indicate that it is time to perform सध्यावन्दन. They serve as ज्ञापकहेतुः. (2) चन्दनारण्यमाधूय स्पृष्ट्वा मलयनिर्झरान् । पथिकानामभावाय पवनोऽयमुपस्थितः ॥ ( काव्यादर्श II 235 ). Here the advent of the breeze charged with fragrance of sandalwood and with sprays of water is what actually would cause the death of unhappy separated travellers. This is an instance of कारकहेतु. It should be remembered that while कारकहेतुः are the proper province of काव्यलिङ्ग, ज्ञापकहेतुः are of अनुमान.

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वपु० Herein the last line contains the statement that the poet has committed two crimes. And the reason for this statement viz description of these two crimes is given in the second and third lines which contain two sentences. The हेतु is thus वाक्यार्थ or वाक्यार्थग. Commentators point out that अपराध in the last line must be interpreted in the sense of अपगन्धजनित दुरित. For otherwise between अनमन and अपराध there would not be the relation of हेतु and हेतुमत्. For अनमन itself in the अपराध

प्रणयिसखी० This is मालतीमाधव V 31. Here the cause of भुजपात is stated in many words viz तत्र वपुषि शस्त्रमुपक्षिपत्. which do not constitute a complete sentence. Hence this is an instance of अनेकपदार्थगं काव्यलिङ्गम् ।

भस्मो० In this verse the cause of calling मोक्ष as 'महामोह' is conveyed in one सामासिक शब्द "युष्मत्सपर्यासुखालोकोच्छेदिनि" Hence this is एकपदार्थगत-काव्यलिङ्गम्

Other Illustrations (1) पश्यन्त्यसङ्ख्यपथगां त्वद्दानजलवाहिर्नाम् । देव त्रिपथगात्मान गोपयत्युग्रमूर्धनि ॥ (2) स्वकेलिलेशस्मितनिजितेन्दुनो निजाश-दृक्तजितपद्मसम्पद । अतद्वयीजित्वरसुन्दरान्तरे न तन्मुखस्य प्रतिमा चराचरे ॥ (3) विलोकयन्तीभिरजस्रभावनाबलादमु नेत्रनिमीलनेष्वपि । अलम्भि मर्त्याभिर-मुष्य दर्शने न विघ्नलेशोऽपि निमेषनिमित्त ॥

### ( 32 ) पर्यायोक्तम् ( Periphrasis )

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A critical Note (1) Definition पर्यायोक्तं विना वाच्यवाचकत्वेन यद् वच । (2) Analysis of the Definition There is a certain thought desired to be expressed. If a speaker does not use words which directly convey that thought by अभिधा, but uses instead some other words which convey the thought indirectly by व्यञ्जना, then we get an instance of पर्यायोक्त. But we have to remember that if this व्यङ्ग्यार्थ is practically identical with वाच्यार्थ of this indirect wording ( भङ्ग्यन्तर ), then only पर्यायोक्त-अलङ्कार would materialise. If the व्यङ्ग्यार्थ is possessed of a speciality and charm, we shall land in the province of ध्वनि

It would be worthwhile to analyse the background of this figure still more clearly, with suitable instances. Suppose we have a worthy gentleman coming to us. We want to offer him a seat i. e. we wish to request him to sit in a seat. But we may use the polite and flowery wording 'इदमासनलङ्क्रियता भवता' (May your honour decorate this seat). Is he really going 'to decorate' the seat? No, we do not mean it (at least in the case of average guest!). So though the literal meaning (आपाततो वाच्य अर्थ) of our words is 'decorate the seat' the actually intended meaning (परमार्थतो वाच्य अर्थ) is 'be seated on the seat'. Here our words practically mean 'आसने निषीदन' though literally mean 'आसनालङ्करण'. Only instead of using a direct statement 'आसने उपविशतु भवान्' and thus conveying our 'परमार्थतो वाच्य' (आसने निषीदन) by अभिधा, we use the wording 'इदमासनलङ्क्रियता भवता' which by अभिधा: means आसनालङ्करण but by व्यञ्जना it just means 'आसने निषीदन' our परमार्थतो वाच्य. So here the technical व्यङ्ग्यार्थ is practically identical with the intended वाच्यार्थ. Hence this is a case of प योक्त

In the verse य प्रेक्ष्य, the परमार्थतो वाच्य meaning is 'ऐरावण-शक्रौ मदमानमुक्तौ जातौ'. This very thing is conveyed by the indirect statement मदमानाभ्या (स्वीयाधिकरणभूतयो) मुखहृदययो निवासप्रीति उज्जिता। Technically speaking, however, the word of the verse directly, by अभिधा, mean मदमानाभ्या मुखहृदययो: निवास-प्रीति उज्जिता, and indirectly, by व्यञ्जना, mean ऐरावणशक्रौ मदमान-मुक्तौ जातौ'. 'ऐरावणशक्रौ मदमानमुक्तौ जातौ' is therefore technically व्यङ्ग्य. But is practically the same as the वाच्य meaning of the verse, except for the different mode of conveying (भङ्ग्यन्तरेण कथन). So it is practically as good as शब्देन उक्त. Thus in this verse what is expressed and what is suggested hardly make any difference. They are same (यदेव उच्यते तदेव व्यङ्ग्यम्). But though the परमार्थतो वाच्य and आपाततो वाच्य are practically identical, परमार्थतो वाच्य (which is व्यङ्ग्य technically) is not expressed in the same way exactly as it is suggested.

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अत्र ऐरावण० "In this stanza (the परमार्थतो वाच्य viz.) 'ऐरावण-शक्रौ मदमानमुक्तौ जातौ', though (forming) the व्यङ्ग्य or suggested



sense, is expressed by means of the words ( used in the stanza) since the words मदमानाभ्या एरावणशक्रमुखहृदययो निवासप्रीतिरुज्जिता practically amount to एरावणशक्रौ मदमानमुक्तौ जातौ representing as they do only a भङ्ग्यन्तर ) Therefore what exactly is expressed ( viz the आपाततो वाच्य ) is just the same as the suggested (viz. परमार्थतो वाच्य ), because आपाततो वाच्य is practically equal to परमार्थतो वाच्य But (the only difference is that) the form in which it is suggested is not the same as that in which it is expressed (the form of suggestion is एरावणशक्रौ मदमानमुक्तौ जातौ, while that of the expression is मदमानाभ्यामैरावणशक्रमुखहृदययोनिवासप्रीतिरुज्जिता । And these two, though different, convey exactly the same sense).

As when a moving white bull is seen, one gets the determinate cognition ( विकल्प )—" a white bull moves"—what exactly is seen is just the same as one determinately cognises, but not in the form in which it was seen Since it was seen as undistinguished ( अभिन्न ) and unconnected ( असंयुक्त ), but one determinately cognises it as characterised by distinction and connection "

Mammata brings in the illustration of the सविकल्पक प्रत्यक्ष and निर्विकल्पक प्रत्यक्ष theory of the न्याय-वैशेषिक schools and the Buddhists. He says that the distinction between आपाततो वाच्य and परमार्थतो वाच्य in a पर्यायोक्त is slender and practically non-existent as that between the Determinate Cognition ( सविकल्पक प्रत्यक्ष ) and Non-determinate Cognition ( निर्विकल्पक प्रत्यक्ष )

To explain When we see any individual while moving bull, our cognition is of शुक्लत्व-चलत्व-गोत्व-विशिष्टा गो-व्यक्ति Now Nyāyavaiśeṣika schools hold that every विशिष्ट cognition must be preceded by the cognitions of the विशेषण of the विशेष्य separately Just as दण्डज्ञान cannot be there without दण्डज्ञान, similarly a knowledge of a while moving bull cannot be had without first knowing separately the विशेषणS 'शुक्लत्व', 'चलत्व', 'गोत्व' and the विशेष्य गोव्यक्ति Only when these विशेषणS of विशेष्य are individually cognised at the first moment on seeing an individual bull of that type, we get next moment a determinate cognition of 'a while, moving bull' The former cognition is the निर्वि-

कल्पक cognition, the latter is सविकल्पक (विशेषणविशेष्यसम्बन्धावगाहि ज्ञान निर्विकल्पकम् of नामरूपजात्यादिविशेषणविशेष्यसम्बन्धावगाहि ज्ञान सविकल्पकम् । These two are practically the same cognitions though technically distinct In both विशेषण and विशेष्य are cognised but while in निर्विकल्पक they are cognised as unrelated) in सविकल्पक they are cognised as related Mammata calls these, दर्शन and विकल्प respectively He explaining how दर्शन(निर्विकल्पक ज्ञान) and विकल्प (सविकल्पक ज्ञान) are practically identical though technically different The determinate cognition cognises a thing like a while moving bull which is the same as that perceived non determinately, but not in exactly the same way For while in दर्शन or निर्विकल्पक cognition a thing like गोव्यक्ति is cognised as undistinguished from anything-like अश्वव्यक्ति and as unrelated with attributes like शुक्लत्व which are separately cognised, in विकल्प or सविकल्पक cognition there is a cognition of गोव्यक्ति characterised by a distinction of a bull from a horse and the like and the possession by the bull of the attributes of शुक्लत्व etc

In the sentence यतोऽभिन्नासंसृष्टत्वेन विकल्पयति. Mammata is referring to two different views regarding the relation of व्यक्ति and attributes According to the अपोहवाद of Buddhists this relation is भेद i.e. the word गौ distinguishes a bull from non-bulls, or शुक्लो गौ from all non-white-bulls, while according to Naiyāyikas and Vaiśeṣikas the relation between व्यक्ति and attributes is that of ससर्ग i.e. connection or association. गौः is a विशेष्य qualified by attributes like गोत्व, शुक्लत्व etc The भेद of the Buddhas or the ससर्ग of नैयायिक and वैशेषिक are not perceived in the निर्विकल्पक stage but are perceived in the सविकल्पक stage only.

**पर्यायोक्त & ध्वनि** — Both resemble in so far as in both there is a वाच्य and a व्यङ्ग्य sense But (1) in पर्यायोक्त the वाच्य though technically different, is actually just a different way of conveying the व्यङ्ग्य sense i.e. in पर्यायोक्त the व्यङ्ग्य and वाच्य senses are practically identical In ध्वनि they are distinct (2) In पर्यायोक्त the वाच्य which is a भङ्ग्यन्तर of conveying the व्यङ्ग्य is more striking In ध्वनि on the other hand the व्यङ्ग्य is more striking than the वाच्य.

**पर्यायोक्त & अप्रस्तुतप्रशंसा** — पर्यायोक्त comes very close to one variety of अप्रस्तुतप्रशंसा viz. कारणे प्रस्तुते कार्यस्य उक्ति illustrated by राजन् राजसुता० One may easily argue that the verse राजन् राजसुता० etc is a पर्यायोक्त and that the verse य प्रेक्ष्य is an अप्रस्तुत-प्रशंसा. The distinction between the two therefore, must be well grasped. And that is this : In अप्रस्तुतप्रशंसा, under reference the कारण is प्रस्तुत and the कार्य अप्रस्तुत. In पर्यायोक्त both the कारण 'fear of ऐरावणशत्रु' and the effect 'loss of pride by Indra & of ichor by Airāvata' are प्रस्तुत. But the reason why only कार्य is stated and not the कारण is that strikingness attaches to the effect. If in राजन् राजसुता० etc one were to argue, that effect is also striking and hence it is stated in preference to कारण, both कार्य and कारण being प्रस्तुत, the stanza would become an instance of पर्यायोक्त. And विश्वनाथ actually quotes it as such. cp. न च इदं कार्यात् कारणप्रतीतिरूपा अप्रस्तुतप्रशंसा । तत्र कार्यस्य अप्रस्तुतत्वात् । इह तु वर्णनीयस्य प्रभावातिशयबोधकत्वेन कार्यमपि कारणवत्प्रस्तुतम् ।

*Other Illustration* (1) स्पृष्टास्ता नन्दनं शच्या केशसम्भोगलालिता । सावज्ञ पारिजातस्य मञ्जर्यो यस्य सैनिकै ॥ (2) अनेन पर्यासयताश्रुबिन्दून् मुक्ताफलस्थूलतमान् स्तनेषु । प्रत्यर्पिता शत्रुविलासिनीनामाक्षेपसूत्रेण विनैव हारा ॥ (4) येन लम्बालक सास्त्र कराधातारुणस्तनः । अकारि भग्नवलयो गजासुरवधूजनः ॥ (4) चक्राभिघातप्रसभाज्ञयैव चकार यो राहुवधूजनस्य । आलिङ्गनोद्दामविलागशून्य रतोत्सव चुम्बनमात्रशेषम् ॥ (5) नमस्तस्मै कृतौ येन मुधा राहुवधूकुचौ ॥

### (33) उदात्त (Exalted)

**A critical Note :** (1) *Definition* उदात्त वस्तुन सपत्त, महता चोपलक्षणम् । (2) *Analysis of the Definition* The figure उदात्त is of two main types (1) When the prosperity of a thing is described, that is one variety (2) When a great thing is described to be auxiliary to something else, that is the second variety.

**समृद्धियोग** — This word can be interpreted in two ways (1) वस्तुन धनशौयदि समृद्ध्या सह योग । समृद्धि धनशौयदि इत्यर्थः । (2) वस्तुन धनशौयदि समृद्धे गृहपुष्पादिना योगः । In the former interpretation any description of prosperous circumstances would be mak-

ngउदात्त In the latter such a prosperity must be connected with a particular object Thus in मुक्ता केलि० according to the first view उदात्त is in the description of abundance of pearls, while according to the second view, the उदात्त consists in showing that this prosperity is connected with the houses of the learned. The first represents the view of उद्योत, the second of प्रदीप and प्रभा The latter unnecessarily limits the province of उदात्त and hence the first is preferable to it

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न चात्र वीरो रस — Someone may here object this stanza contains the heroic sentiment, and as such would be an illustration of उत्तमकाव्य How can it then be quoted in the Xth Ullāsa which treats of alamkāras that constitute अवमकाव्य Mammata's answer to this is As वीररस is subordinate to the description of forest, it cannot determine the nature of the stanza

We should note, in conclusion, that the two varieties of उदात्त are really two different figures of speech Mallīnātha in his तरल on विद्याधर's एकावलि rightly points out this fact cp "उदात्तैश्वर्ययोगादुदात्त प्रागुक्त । अयं तु उदात्तपुरुषचरितयोगादुदात्त । इति पूर्वस्मादन्य एव अयमलङ्कारोऽर्थभेदात् । परन्तु शब्दयाम्यादत्रैव निरूपणम् ॥" The former variety is called उदात्त because it contains a description of abundant prosperity, the latter is called उदात्त because it tells of a connection with doings of exalted personages as an auxiliary factor The two उदात्तs have nothing in common except नामसादृश्य ।

*Other Illustrations* (1) हारास्तारास्तरलगुटिकान्कोटिशः शङ्खशुक्ती-  
शष्पश्यामान्मरकतमणीनुन्मयूखप्ररोहान् । दृष्ट्वा यस्या विपणिरचितान्विद्रुमाणा च  
भङ्गान्सलक्षन्ते सलिलनिधयस्तोयमात्रावशेषा ॥ (2) यत्रोन्मत्तभ्रमरमुखरा-  
पादपा नित्यपुष्पा हसश्रेणीरचितगङ्गना नित्यपद्मा नलिन्य । केकोत्कण्ठा भवन-  
शिखिनो नित्यभास्वत्कलापा नित्यज्योत्स्ना प्रतिहततमोवृत्तिरम्याः प्रदोषा ॥  
(3) अनेकराजन्यरथाश्वसङ्कुल तदीयमास्थाननिकेतनाजिरम् । नयत्ययुग्मच्छद-  
गन्धिरार्द्रता भृश नृपोपायनदन्तिना मद ॥

## (34) समुच्चयः (Conjunction)

**A critical Note :** (1) *Definition* . तत्सिद्धिहेतावेकस्मिन् यत्रान्यत् तत्कर भवेत् । समुच्चयोऽसौ । स त्वन्यो युगपद्वा गुणक्रिया । (2) *Analysis of the definition* . When one particular means of attaining certain thing being already extant and operative, one or more other means also become operative, we get the figure समुच्चय . Now these causes which combine together may be either good or bad or a mixture or good and bad and we get a three fold division of समुच्चय . दुर्वारा ० is an example of असद्योग, कुल ० of सद्योग, and शशी ० of सदसद्योग.

Another variety of समुच्चय is also defined and discussed by Mammata. It speaks of simultaneous occurrence of (1) qualities (2) actions or (3) qualities and actions . This leads to a threefold division of this समुच्चय too. The respective illustration are verses 119, 120, 121.

It should be noted that practically the two types of समुच्चय amount to two different figures.

दुर्वारा ० . This verse is शाङ्गधरपद्धति No. 3753 This is a case of असत्ता योग

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**सदसद्योग-** The word can be taken in two ways (1) सन्तश्च असन्तश्च सदसन्त (द्वन्द्व) तेषा योग । (2) सन्तश्च ते असन्तश्च (कर्मधारय) तेषा योग । According to first, this variety occurs when some good and some bad things are put together e.g. शशी, कामिनी etc which are good are mixed with a bad thing like खल. According to second this variety occurs when there is a combination of things which are each a combination of good and bad eg शशी, कामिनी etc are good while दिवसभूसरत्व etc are bad . The first is the view of प्रदीप . The second that of उद्योत and प्रभा विश्वनाथ states both but does not definitely prefer one to other. His inclination, however, seems to tend towards the second. And the second does seem to be more probable.

We must note here that in the सप्त शल्यः enumerated in शशी there is a दोष of प्रक्रमभङ्ग . In the first six शल्यः the विशेष्य is good and विशेषण bad . But in case of the seventh the विशेष्य is

bad and विशेषण good The only fair possibility to avoid it would be to emend the wording to 'नृपाङ्गणमसञ्चुतम्'.

शशी० The verse is from भर्तृहरि's नीतिशतक. It illustrates सदसद्योग as discussed above.

विदलित० This is रुद्रट's काव्यालङ्कार vii 28.

अयमेक० This is विक्रमोर्वशीय IV 3

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धुनोति० This passage is directed against the view of रुद्रट and others who hold that समुच्चय of this kind occurs when the abodes of actions and qualities represented as simultaneons are either different or the same Mammata points out that examples of समुच्चय of this kind are found in both cases. So it is not correct to insist on वैयधिकरण्य as रुद्रट does or on सामानाधिकरण्य of some others do.

*Other Illustrations* (1) उमा वधूर्भवान्दाता याचितार इमे वयम् । वर. शम्भुरलं हृषे त्वत्कुलोद्भूतये विधि ॥ (2) दुर्वारा मदनेष्वौ दिशि दिशि व्याजृम्भते माधवो हृद्युमादकारा शशाङ्करचयश्चेतोहरा कोकिलाः । उत्तुङ्गस्तनभारदुर्धरमिदं प्रत्यग्रमन्यद्वयं सोढव्या सखि साप्रतं कथममी पञ्चाग्नयो दुःसहा ॥ (3) यौवनविजृम्भणेन स्तनद्वयं महदभूच्चास्याः । मदनोद्रेकाद्यूना मनासि रक्तानि चाभूवन् ॥

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## ( 35 ) पर्याय ( Succession )

**A Critical Note** (1) *Definition* एक क्रमेणानेकस्मिन् पर्याय , अत्यस्ततोऽन्यथा । (2) *Analysis of Definition* पर्याय or succession is essentially twofold One thing successively occupying many places and many things successively occupying one place. Each division is further divided into two varieties according to the said fact either happening (भवति) or being made to happen (क्रियते).

नन्वाश्रय० This stanza is भल्लटशतक 4. Here we find that कालकूट goes on successively occupying अर्णवहृदय, वृषलक्ष्मकण्ठ and खलवाक्.

**बिम्बोष्ठ०** This is also an instance of one thing occupying many places successively राग has gone from बिम्बोष्ठ to हृदय.

We have to remark here that in पर्याय we should normally expect that the thing which goes from one place to another, leaves the earlier abode completely But in both the above verses हालाहल or राग do not fully satisfy this expectation When हालाहल goes from शिव's कण्ठ to खलवाक् or राग goes from बिम्बोष्ठ to हृदय, we cannot say that either leaves the prior abode A better example is 'स्थिता क्षण पक्षमसु ताडिताधरा पयोधरोत्सेधनि-पानवूर्णिता । बलीषु तस्या स्खलिता प्रपेदिरे क्रपेण नामि प्रथमोबिन्दव ॥

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**तत् तेषां०** This stanza is quoted from आनन्दवर्धन's ध्वन्यालोक This is meant to illustrate 'एक अनेकस्मिन् क्रियते' Cupid has made that heart to be placed in different places successively viz first in विष्णु and then in प्रियाबिम्बाधर. It may be said that this instance too is defective. Cupid is responsible for leading the heart to प्रियाबिम्बाधर but not for its residence in विष्णु. A better instance where one thing is made to occupy many places successively by same agent would be विसृष्टरागादधरास्त्रिवर्तित-स्तनाङ्गरागादधराच्च कन्दुकात् कुशाङ्कुरादानपरिक्षताङ्गुलि कृतोऽक्षसूत्रप्रणयी तथा कर ॥

**मधुरिम०** This is an example of अनेक एकस्मिन् भवति Nectar and poison successively reside in खलवचस्.

**तद गेह०** This stanza is quoted from ध्वन्यालोक of आनन्दवर्धन. The subject-matter is probably some one's remark about the prosperity obtained by सुदामा by the favour of कृष्ण The verse illustrates एक अनेकस्मिन् क्रियते सुदामा is made to occupy different positions in house, animal property and the household music !

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**अत्र एकस्यैव०** This sentence distinguishes पर्याय from परिवृत्ति. Taking एकस्य हानोपादान as एककर्तृक हानोपादान we get the distinction between first variety of पर्याय and परिवृत्ति, and taking एकस्य हानोपादान as एककर्मक हानोपादान we can distinguish the second

variety or पर्याय and परिवृत्ति. While in प्रथम पर्याय we have no एककर्तृक हानोपादान (though एककर्मक हानोपादान is there) and so it cannot be taken to be an instance of परिवृत्ति (which is characterised both by एककर्तृक and एककर्मक हानोपादान), in the द्वितीय पर्याय we do not have एककर्मक हानोपादान (though एककर्तृक हानोपादान is there) and so this also cannot make an instance of परिवृत्ति for the same reason

To explain In first variety of पर्याय one and the same thing viz कालकूट is abandoned by अर्णव and obtained by शिवहृदय, and we have एककर्मक हानोपादान, still अर्णव does not receive anything in return for कालकूट and शिवहृदय does not give anything while receiving it That is, एककर्तृक हानोपादान is not there

In the second variety of पर्याय, one and the same thing viz. खलवचन, accepts one thing विषकथन and rejects another अमृतव्यञ्जन So we have एककर्तृक हानोपादान But the accepted विषकथन is not accepted from any one or the rejected अमृतव्यञ्जन is not given over to anyone That is there is no एककर्मक हानोपादान.

Thus both the varieties of पर्याय differ from परिवृत्ति which is characterised by एककर्तृक हानोपादान and एककर्मक हानोपादान Taking for example the verse लतानामेतासा० which illustrates परिवृत्ति we find that it contains both एककर्तृक हानोपादान (e.g. लता abandons आमोद and accepts लास्य) and एककर्मक हानोपादान (e.g. आमोद abandoned by creeper and accepted by wind).

**पर्याय & परिवृत्ति**—The two varieties of पर्याय resemble with परिवृत्ति because there is एकस्य हानोपादान' in both the figures But while in परिवृत्ति 'एकस्य हानोपादान' means 'एककर्तृक हानोपादान' and 'एककर्मक हानोपादान', in पर्याय in first variety only एककर्मक हानोपादान is there and in the second variety only एककर्तृक हानोपादान is there. For details see above note

*Other Illustrations* (1) पुराऽभूदस्माकं प्रथममविभिन्ना तनुरिय ततोऽनु त्व प्रेयान् वयमपि हताशा प्रियतमा । इदानीं नाथस्त्व वयमपि कलत्र किमपरं हताना प्राणानां कुलिशकठिनानां फलमिदम् ॥ (2) कृतान्तो वा कान्त ममजनि न भेद प्रथमतः ततो द्वित्रैर्मर्षैर्मनुज इति जग्राह हृदयम् । ततोऽसौ मत्प्रेयानहमपि तदीया प्रियतमा क्रमाद्वर्षे प्राप्ते प्रियतममय जातमखिलम् ॥



- (3) प्रथम श्रितकञ्जकोरकाभौ अथ शोभामभिभूय कन्दुकानाम् । अधुना श्रयितुं कुचौ यतेते दयिते ते करिशावकुम्भलीलाम् ॥ (4) मकरालयस्य कुक्षौ स्थित्वा सदनं स्मृताशिना च चिरम् । सम्प्रति निर्दिष्टे ते राजन् वदनाम्बुजे सुधा वसति ॥ (5) ययोरारोपितस्तारो हारस्तेऽरिवधूजनैः । निधीयन्ते तयो स्थूलाः स्तनयोर-श्रुबिन्दवः ॥

### ( 36 ) अनुमानम् ( Inference )

A critical Note : (1) *Definition* अनुमान तदुक्तं यत् साध्यसाधन-योर्वच । (2) *Analysis of the Definition* When in a verse or passage we get a statement of a साध्य (i. g. conclusion) and साधन (i. e. reason), which possesses strikingness, we get the figure अनुमान. The words साध्य and साधन are not used by rhetoricians in a very strict sense as far as this figure is concerned and Mammata's technical definitions of these serve only to show his erudition in Nyāyaśāstra and nothing else. It is sufficient if साध्य and साधन merely look like a logical साध्य and साधन. In यत्रैताः the poet finds that wherever the eyebrows of ladies are directed there cupid's arrows fall. And he infers from this fact that cupid with a drawn bow always runs ahead of them. Here the first half contains the साधन and the latter half the साध्य.

पक्षधर्म...साध्यम्—This passage gives definitions of साधन and साध्य in technical Naiyāyika way, which are really out of place in अलङ्कारशास्त्र. But Mammata obviously wants to parade his erudition. Before the definitions can be grasped, some technical terms in न्यायशास्त्र shall have to be understood. Let us take for example the standard Sanskrit अनुमान-पर्वतो वह्निमान्, धूमवत्त्वात्, यत्र यत्र धूमः तत्र तत्र वह्निः यथा महानसे, अयं पर्वतो धूमवान्, तस्मात् अयं पर्वतो वह्निमान् । Here the subject-matter of discussion viz. पर्वत is the पक्ष, the साध्य is वह्निः, the साधन is धूमः यत्र यत्र धूमः तत्र तत्र वह्निः is व्याप्तिः, महानस is a similar instance (सपक्ष) where धूमः being there अग्निः is there महाह्रद can be taken as a negative instance proving धूमाग्नि-सम्बन्धः. Because it never has अग्निः and never has धूमः also. Now according to logical science any valid means (साधन or हेतु) e. g. धूमः can prove its साध्य e. g. अग्निः only if it has three characteristics (1) it must be residing in the पक्ष or subject of inference (e. g. धूमः must exist on the mountain

on which वह्नि is proved to be existing ) (2) धूम must be present at another place where वह्नि too is present i. e. it should be present in a similar instance like महानस (3) धूम must be absent if वह्नि is absent as in महाहृद् i. e. it must be absent in a dissimilar instance. These three qualities are called by मम्मट as पक्षधर्म, अन्वय and व्यतिरेक respectively. And he says a logical साधन or हेतु is that which has these three aspects And a साध्य, says मम्मट, is an invariable presence ( अयोगव्यवच्छेद ) of the more extensive ( e. g. fire ) with the धर्मिन् ( i. e. mountain having the धर्म धूमवत्त्व )

*Other Illustrations* (1) तव सुचरितमङ्गुलीय नूनं प्रतनु ममेव विभाव्यते फलेन । अरुणनखमनोहरासु तस्या च्युतमसि लब्धपदं यदङ्गुलीषु ॥ (2) मधु तिष्ठति वाचि योषिता हृदि हालाहलमेव केवलम् । अत एव निपीयतेऽधरः हृदय मुष्टिभिरेव ताड्यते ॥

**अनुमान & उत्प्रेक्षा**—The presence of अनुमान is many times revealed by words such as मन्ये, शङ्के, अवैमि, जाने, वक्ति etc. ( e. g. यत्र पतत्यबलानां दृष्टिनिशिता पतन्ति तत्र शरा तच्चापरोपितशरो धावत्यासा पुरः स्मरो मन्ये ॥ ). We also know that many of these words are used as उत्प्रेक्षावाचक as well. How to distinguish between अनुमान and उत्प्रेक्षा The answer is that उत्प्रेक्षा is just a imaginative probability based on उत्कटैककोटिक सदेह, while in अनुमान the conclusion arrived at is certain and based on a poetically sound reason

**अनुमान & काव्यलिङ्ग**—Both resemble in having a reason justifying the conclusion. But (1) the हेतु is अनुमान is ज्ञापक हेतु, in काव्यलिङ्ग it is कारक हेतु (2) In अनुमान the poet gives both the हेतु and conclusion resulting therefrom. In काव्यलिङ्ग only the हेतु is stated leaving the inference to the reader

### ( 37 ) परिकर (Significant)

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**A critical Note** (1) *Definition* विशेषणैर्यत्साकूतैरुक्ति परि-  
करस्तु सः । (2) *Analysis* When there is a description with significant adjectives, we get परिकर. When a poet uses adjectives which are pregnant with suggestiveness, the वाच्यार्थ is

beautified by these suggestions (cp परिकर परिष्करणमलङ्करण-मित्यर्थः । अत्र व्यङ्ग्यार्थेन वाच्यार्थं परिक्रियते चारुतर क्रियते इति अन्वर्थं नाम । ) Mammata and Viśvanātha insist that there should be more than one such significant adjectives used to create such charm. Jagannātha argues that even one significant adjective may be enough V. 128 This is किरातार्जुनीय 119 For the implications of the significant adjectives cp. “महौजस इत्यनेन पर-कृतमभिभव ते न कदापि सहिष्यन्ते इति व्यज्यते । मानघना इत्यनेन न ते अर्यस्य दासाः, न धनाथमेव सेवा कुर्वन्ति इति ध्वन्यते । धनाचिता. इत्यनेन तेषा सतोषः अभिव्यज्यते । सयनि लब्धकीर्त्य इत्यनेन न तेषा युद्धज्ञान केवल तात्त्विकम्, किन्तु प्रत्यक्षयुद्धे लब्धजयास्ते इति सूच्यते । न सहता इत्यस्य स्वार्थसाधनाय तेन मिलिता इत्यर्थः । एतेन तेषा नि स्वार्थता उपन्यस्यते । न भेदवृत्तय इत्यनेन कस्मिंश्चिदपि कार्ये तेषा सदैव ऐकमन्त्य स्यादिति समुच्यते ॥”

*Other Illustrations* (1) मन्त्रैर्मलितमोषधैर्मुकुलित व्रस्त सुराना गणैस्वस्त सान्द्रसुधारसैर्विदलित गारुत्मतग्नावभि । वीचिक्षालितकालियाहितपदे स्वर्लोककल्लोलिनि त्व ताप तिरयाधुना भवभवव्यालावलीढात्मन ॥ ( Acc to जगन्नाथ this परिकर is based on one significant adjective). (2) द्विजराज कलाधार विश्वतापनिवारण । कथ मामबला क्रूरैः करैर्दहसि निर्दय ॥

**परिकर & काव्यलिङ्ग**० परिकर and पदार्थगत काव्यलिङ्ग are similar in having significant words. But in काव्यलिङ्ग such words supply the poetic reason for a fact while in परिकर the suggestions made by them beautify the वाच्यार्थ Further in काव्यलिङ्ग the important thing is explaining a particular fact poetically by assigning its poetical reason, while in परिकर the charm is in a rich suggestiveness which the वाच्यार्थ gets by the साकूत विशेषणः

### (38) व्याजोक्ति (Speech of Pretext)

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**A critical Note Definition** (1) व्याजोक्तिश्छन्नोद्भिन्नवस्तुरूप-निगूह्यम् । (2) *Analysis* A paraticular thing which is kept concealed or secret, somehow gets divulged. Then an attempt is made by the person concerned to conceal it again under some pretext That is Vyājokti. In st 129 ( शैलेन्द्र ) which describes a scene at the marriage of Śiva and Pārvati,

we are told how S'iva was thrilled by the touch of Pārvati's hand, became absent-minded to the ritual, got horripilation, and tremor and after his internal emotions (सात्त्विक भावः) were divulged, tried to cover up by pleading that the cool touch of Himālaya made him horripilated

**न चैषा .. हासंभवात्-** Here Mammata distinguishes व्याजोक्ति from अपह्नुति by saying that the former is not based on साम्य between प्रकृत and अप्रकृत while the latter is so based

**व्याजोक्ति & अपह्नुति-** Both resemble in as much as something is concealed and something established in its place. But they differ as follows (1) अपह्नुति is based on similarity, व्याजोक्ति is not (2) In अपह्नुति the two objects are, one प्रस्तुत and one अप्रस्तुत (representing उपमेय & उपमान after all) In व्याजोक्ति both are प्रस्तुत (3) In अपह्नुति the thing concealed is directly mentioned. In व्याजोक्ति it is not so stated. It is for the reader to guess it so. (4) In अपह्नुति, an उपमेय is denied and उपमान established in its place. In व्याजोक्ति nothing is denied, but something is represented to be due to a cause, other than the real one

*Other illustrations.* (1) आयान्तमालोक्य हरिं प्रतोल्या आल्या पुरस्तादनुरागमेका । रोमाञ्चकम्पादिभिरुच्यमाना भामा जुग्ह्वा प्रणमन्त्यथैनम् ॥ (descriptive of a cowherdess concealing her affection under the guise of devotion व्याजोक्ति need not have the artful concealment mentioned in so many words, it may be conveyed without them) (2) श्वश्रूः क्रुध्यतु विद्विषन्तु सुहृदो निन्दन्तु वा मातरस्तस्मिन् किं तु न मन्दिरे सखि पुनः स्वापो विधेयो मया । आखोराक्रमणाय कोणकुहरादुत्फालमातन्वती मार्जारी नखरैः खरैः कृतवती का कां न मे दुर्दशाम् ॥ (3) कस्य वा न भवेद् रोषः प्रियायाः सत्रणेऽधरे । सभृङ्गं पद्ममध्यासीर्वारितापि मया-धुना ।

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### (39) परिसंख्या (Exclusion)

**A critical Note** (1) *Definition* : किञ्चिद् पृष्टमपृष्टं वा कथितं यत्प्रकल्पते । तादृगन्यव्यपोहाय परिसंख्या तु सा स्मृता ॥ A certain thing is stated. It is obvious already. So its specific statement only

results in exclusion of something similar to that. That is परिसिद्ध्या. This statement may be preceded by a question or may not. And the excluded thing may be suggested only or expressed specifically. So the figure has four divisions.

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कौटिल्य कचनचये० This is रुद्रट VII 81.

*Other Illustrations* (1) रागं विना विराजन्ते मुनयो मणयस्तु न । कौटिल्येन विना भाति नरो न कवरीभरः ॥ (2) त्यागाय सभृतार्थानां सत्याय मितभाषिणाम् । यशसे विजिगीषूणां प्रजायै गृहमेधिनाम् ॥ ( रघूणामन्वयं वक्ष्ये ) (3) श्रोत्रं श्रुतेनैव न कुण्डलेन दानेन पाणिर्न तु कङ्कणेन । विभाति कायं करुणापराणां परोपकारेण न चन्दनेन ॥ (4) किं सुखमपारतन्व्यं किं धनमविनाशि निर्मला विद्या । किं कार्यं सतोषो विप्रस्य, महेच्छता राज्ञाम् ॥

### ( 40 ) कारणमाला ( Garland of Causes )

A critical Note • (1) *Definition* यथोत्तरं चैत्पूर्वस्य पूर्वस्यार्थस्य हेतुता । तदा कारणमाला स्यात् । (2) *Analysis* When each prior thing is the cause of each succeeding thing, in a series of things enumerated in causal chain, we get the figure कारणमाला

*Other Illustrations* (1) ध्यायतो विषयान्पुंसः सङ्गस्तेषूपजायते । सङ्गात् सजायते कामः । कामाद् क्रोधोऽभिजायते ॥ क्रोधाद् भवति समोहः । समोहात् स्मृतिविभ्रमः । स्मृतिभ्रंशाद् बुद्धिनाशो बुद्धिनाशात्प्रणश्यति ॥ (3) दारिद्र्या हिंयमेति ह्रीः परिगतः प्रमथ्यते तेजसो निस्तेजा परिभूयते परिभवान्निर्वेदमापद्यते । निर्विण्णः शुचमेति शोकपिहितो बुद्ध्या परित्यज्यते निर्बुद्धः क्षयमेत्यहो निघनता सर्वापिदामास्पदम् ॥

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हेतुमता . हेतु —Mammata casually takes up here a discussion of the हेतु अलङ्कार regarding which conflicting opinions are held among आलङ्कारिकs

भामह says that हेतु is not an अलङ्कार, while दण्डिन् says it is an excellent figure. उद्भट does not treat of it at all. It was रुद्रट who first defined it and added that it deserved to be treated as a separate figure of speech हेतुमता सह हेतोरभिधानमभेदः कृद् भवेद् यत्र । सोऽलङ्कारो हेतुः स्यादन्येभ्यः पृथग्भूतः ॥ रुद्रट's काव्यालङ्कार

VII 82 ). Vis'vanātha defines it much like Rudrāṭa. ( अभेदेनाभिधा हेतुर्हेतोर्हेतुमता सह ।-सा. द. )

Mammata is here obviously controverting the view of Rudrāṭa. He says that हेतु of रुद्रट is nothing but शुद्धा सारोपा लक्षणा like आयुर्वृत्तम् where a cause and effect are identified and it has no charm. As for the example अविरल०, which Rudrāṭa cites as an example हेतु, and which has been admitted to be काव्य by revered authors like भामह, Mammata says that it is काव्य through शब्दालङ्कार अनुप्रास and not अर्थालङ्कार हेतु. And Mammata finally adds that if at all such an अलङ्कार is there, it is just the same as काव्यलिङ्ग and need not be separately treated.

Mammata is very unconvincing here. आयुर्वृत्तम् may have no charm. But अविरलकमल० has Further काव्यलिङ्ग which represents Poetic Cause is different from this poetical identification of cause and effect. Whether a verse has a charm or not is a matter of opinion after all. Mammata may feel that this verse has no charm, but others may not agree with him. Anyway he should not have equated it to आयुर्वृत्तम् and on that score ruled at हेत्वलङ्कार. One can as well equate रूपक with सारोपा गौणी लक्षणा like गौर्वाहीक or अग्निर्माणवक and argue that रूपकालङ्कार does not exist !

कारणमाला & मालादीपक—Both resemble in so far as in both each preceding object is connected with each succeeding one. But while in कारणमाला the preceding object is the cause of the succeeding, in मालादीपक it merely qualifies it.

### ( 41 ) अन्योन्यम् ( Reciprocal )

A critical Note. (1) Definition क्रियया तु परस्पर वस्तुनोर्जनन-स्योन्यम् । Analysis When there are two things, which act upon each other and when the action which is the cause of this mutual influence is common, we get the figure अन्योन्य. The word जनन in the definition means 'creation' i. e. 'giving charm to' i. e. 'rendering more beautiful'. In this figure there are two essential factors. (1) Two things must be mutually acting upon each other. So the following is not अन्योन्य—॥ सिंह. प्रसेनम-वधीर्त्सिहो जाम्बवता हत । सुकुमारक मारोर्दस्तवैषो हि स्यमन्तक । (2) The

action which causes this mutual influence must be common. Hence the following too is not अन्योन्य—कृष्णद्वैपायन पार्थ. सिधेवे शिष्य-वत्त । असौ अध्यापयेत्तं तु विद्या योगसमन्विताम् ॥ So also strictly speaking the following instance of अन्योन्य given by अप्पय्य दीक्षित is technically faulty यथोर्ध्वक्ष पिबत्यम्बु पथिको विरलाङ्गुलि । तथा प्रपापालिकाऽपि धारा वितनुते तनुम् ॥”

V 136 gives quite a good instance of अन्योन्य

Another good illustration of अन्योन्य for example, is the following which Jagannātha gives परपूरुषदृष्टिपातवज्रात् हृदि भीता हृदय प्रियस्य सीता । अविशत्परकामिनीभुजङ्गीभयत सत्वरमेव सोऽपि तस्या. ॥

### ( 42 ) उत्तरम् ( Reply )

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A critical Note :— (1) *Definition* उत्तरश्रुतिमात्रत । प्रश्न-स्योत्तरयन यत्र क्रियते, तत्र वा सति असकृद् यदसभाव्यमुत्तरं स्यात्तदुत्तरम् ॥ (2) *Analysis* The figure उत्तर as defined by Mammata is of two types ( which really deserve to be called different alam-kāras ). (1) When by a reply heard by one, one can guess the question to which it formed a reply, we have the first variety of उत्तर (2) When there are more than one questions posed with answers impossible in an ordinary way, that is the second variety of उत्तर

St 137 This occurs at ध्वन्यालोक p 128 It is a very charming verse It is the reply of a hunter mother-in-law who says that elephant-tusks and tiger-skins are in short supply in her house that time as the beautiful young daughter-in law is moving about the house ( and so the recently married son does not feel like moving out ! ) Obviously a merchant on the purchasing round coming to some ādivāsi hut for purchasing forest-produce, asked an old lady in that trade about availability of supplies of हस्तिदन्त and व्याघ्रकृत्ति which he would like to purchase from her In reply comes this verse, from which the original question is easily inferrable

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न चैतत्....उत्तरं साधोय — Here Mammata is distinguishing the first variety of उत्तर from काव्यलिङ्ग and अनुमान (1) He says that this उत्तर is not काव्यलिङ्ग. Because in काव्यलिङ्ग a poeti-

cause which is a कारकहेतु of the effect in stated. Here प्रतिवचन is not a जनकहेतु i e कारकहेतु of प्रश्न It is only a ज्ञापकहेतु (2) मम्मट further 'says that this if not the figure अनुमान as well, as the ज्ञापक हेतु may tempt one to understand because एकधर्मिनिष्ठतया साध्यसाधनयोरनिर्देशात् । This clause is capable of a two-fold interpretation (1) अनुमाने यथा एकधर्मिनिष्ठतया नाम एक'पक्ष'निष्ठतया साध्यसाधनयो निर्देश भवति तथा अस्मिन् उत्तरालङ्कारे न एकधर्मिनिष्ठसाध्यसाधननिर्देश । साध्यमत्र प्रश्नो वणिक्-निष्ठः । साधन च उत्तर जरद्व्याधीनिष्ठम् । एवमेतयो भिन्ननिष्ठत्वम् । (2) अनुमाने एकधर्मिनिष्ठतया ( वर्तमानयो ) साध्यसाधनयोरुभयोरपि निर्देशात् । उत्तरे तु केवलस्य साधनस्य निर्दिष्टत्वम् । साध्यस्य तु आक्षिप्तत्वमेव । ( स्वकृत विवरणम् )

**Uttara (2nd Variety) & परिसंख्या:** Both resemble having a series of questions and answers But (1) while in परिसंख्या the answers are well-known, those in उत्तर II are not easily understandable to an average person (2) In परिसंख्या the stated answers, intend at excluding other things. In उत्तर II there is no such idea of exclusion. (3) In परिसंख्या the suggested sense is more important than the expressed sense of the answer In उत्तर the expressed sense itself is striking and important. In परिसंख्या the plurality of of questions and answers is not a necessity In उत्तर II it is

*Other Illustration of उत्तर* (1) एकाकिनी यदबला तरुणी तथाह अस्मद्गृहे, गृहपतिश्च गतो विदेशम् । क याचसे तदिह वासमिय वराकी श्रश्चूर्म-मान्धवधिरा ननु मूढपान्थ ॥ (2) किं क्रूर स्त्रीहृदय किं गृहिण प्रियहिताय दारगुणा । क काम. सकल्प किं दुष्करसाधन प्रज्ञा ॥

### ( 43 ) सूक्ष्मम् (Subtle)

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**A critical Note Definition .** (1) कुतोऽपि लक्षित. सूक्ष्मोऽप्यर्थोऽन्यस्मै प्रकाशयते । धर्मेण केनचिद् यत्र तत् सूक्ष्म परिचक्षते । (2) *Analysis of the Definition* When a subtle observation is communicated to another person by some indication or gesture, we get the figure सूक्ष्म.

**वक्त्र०** In this verse we are told how a friend, observing lines of perspiration flowing down the face, disfiguring the



saffron-paste, indicated the पुरुषायित (taking the masculine posture in love-sport) enjoyed by the नृपयिका, by drawing the figure of a sword on the palm (a sword indicating 'man').

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सकेत० This stanza is quoted from ध्वन्यालोक P 103 In it the closing of lotus indicates that निशासमय would be the सङ्केत-काल.

*Other Illustrations* (1) राधाया करकमले शिखण्डदलपक्ष्म लग्न-मालोक्य । प्रातः सखी विदग्धा लिलेख तत्रैव कार्मुक सशरम् ॥ (2) भवन-प्राङ्गणसङ्गतमनडरसमङ्गल कृष्णम् । सङ्कटवलोक्य सलील राधा पिदग्धेऽवगूढनेन मुखम् ॥

### (44) सार (Climax)

**A critical Note** (1) *Definition* उत्तरोत्तरमुत्कर्षो भवेत्सारः परावधि ॥ (2) *Analysis of the Definition* When things are stated in an ascending order of excellence, touching the peak in the last, the figure is Climax. It may be noted that सार may be achieved in two ways. (1) When the excellence rising through successive stages may belong to different objects which rise in their excellence one above the other (cp. राज्ये सार etc. quoted by Mammata and occurring as रुद्रट's काव्यालङ्कार VII 97) (2) When one and the same object may become more and more excellent successively, as it passes through various stages Jagannātha quotes the following illustration for this variety जम्बीरश्रियमधिलङ्घ्य लीलयैव व्यानघ्नीकृतकमनीयहेमकुम्भौ नीला-म्भोरुहनयनेऽधुना कुचौ ते स्पर्धते खलु कनकाचलेन सार्धम् ॥ Further, excellence may be observed in good qualities and bad qualities The latter is illustrated in तृणाल्लघुतरस्तूलस्तूलादपि च याचक । वायुना किं न नीतोऽसौ मामय याचयेदिति ॥

*Other Illustrations* (1) प्रथम श्रितकञ्जकोरकाभावश्च शोभामनुभूय कन्दुकानाम् । अधुना श्रित्य तु कुचौ यतेते दयिते ते करिशावकुम्भलीलाम् ॥ (2) बदरामलकाम्रदाडिमानामपहत्य श्रियमुन्नतौ क्रमेण । अधुना हरणं कुचौ यतेते दयिते ते करिशावकुम्भलक्ष्म्या ॥ (3) काव्येषु नाटक रम्य तत्र शाकुन्तलं परम् । तत्रापि च चतुर्थोऽङ्कस्तत्रश्लोकचतुष्टयम् ॥

## (45) असङ्गति (Incongruity)

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A critical Note (1) *Definition* भिन्नदेशतयात्यन्त कार्यकारणभूतयोः युगपद्धर्मयोर्यत्र ख्यातिः सा स्यादसङ्गतिः ॥ (2) *Analysis of the Definition* When two things related as cause and effect are stated to reside at two different places altogether, at one and the same time, then we get असङ्गति For normally cause and effect must be एकदेशे स्थितः.

एषाच निर्दाशितम्— This passage distinguishes असङ्गति from विरोधः. It is pointed out that in असङ्गति two things normally found at one place are found to be at different places and consequently a contradiction arises, while in a विरोध the contradiction arises because of many incongruous things residing in one abode. Even though एकाश्रयनिष्ठत्व of contradiction being an essential factor of विरोध has not been stated earlier it has to be admitted as an inevitable fact For असङ्गति has a special type of contradiction for its field and thus is an अपवाद to the figure विरोध which is based on contradiction in general and so is like a general rule (उत्सर्ग) which operates only after leaving the field covered by अपवादः Mammata is using the words उत्सर्ग and अपवाद is a typical वैयाकरण way—and he is a वैयाकरण too, as we know Mammata thus makes it clear that असङ्गति is विरोधबाधिनी i.e. an exception to विरोध and not विरोध itself.

असङ्गति & विरोधः— The two figures resemble being based on contradiction. One may argue that यस्यैव व्रणः is a case of जात्योर्विरोध (i.e. a विरोध between two जातिवाचक words दन्तक्षत and वेदना as connected with two different persons) But the difference between the two figures is (1) In असङ्गति, a cause and effect, which normally reside at one place are stated to be residing at different places at one and the same time. In विरोध, on the other hand, things normally भिन्नाश्रयनिष्ठ are shown to be एकाश्रयनिष्ठ (2) The field of विरोध is broadly contradiction itself while that of असङ्गति is a particular type of contradiction विरोध is the rule, असङ्गति an exception

*Other Illustrations* (1) सा बाला वयमप्रगल्भमनस सा स्त्री वय कातरा. सा पीनोन्नतिमत्पयोधरयुग धत्ते, सखेदा वयम् । साऽऽक्रान्ता जवनस्थलेन गुरुणा गन्तु न शक्ता वय दोषैरन्यजनाश्रयैरपटवो जाता स्म इत्यद्भुतम् ॥ (2) अहो खलभुजङ्गस्य विचित्रोऽयं वधक्रमः । एकस्य दशति श्रोत्रमन्यः प्राणै- वियुज्यते ॥

### (46) समाधि (Falcitation)

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**A critical Note** (1) *Definition* समाधि सुकर कार्य कारणान्तरयोगतः । (2) *Analysis of the Definition* When an agent, undertaking some task through a particular means, finds some other means automatically helping him and making his task easy, we get समाधि.

V 143 This is काव्यादर्श II 299 Therein the प्रियानुप्रसादन of the hero, begun with प्रणिपात is aided by घनगर्जित which exciting passion further prompts the heroine to relent

*Other Illustrations* (1) स्मरदीपदीप्तदृष्टेर्धनान्धकारेऽपि पतिगृहयान्त्या । झटिति प्रादुरभूवन् सरव्यादिव चञ्चला ( विद्युतः ) परितः ॥ (2) नवप्रसङ्ग दयितस्य लोभादङ्गीकरोति स्म यदा नताङ्गी । श्लथं तदालिङ्गनमप्यकस्माद् धनो निनादैर्धनता निनाय ॥

**समाधि & समुच्चय**— In both more than one causes are operative But (1) While in समुच्चय all become operative simultaneously, in समाधि one cause begins to operate first and then another comes in (2) In समुच्चय, no speciality about the result is stated In समाधि the work in hand is more easily achieved by the subsequent cause

### (47) समम् (Equal)

**A Critical Note** (1) *Definition* सम योग्यतया योगो यदि सम्भावित-क्वचित् । (2) *Analysis of the Definition* When more than one things combine to advantage the appropriate combination being either of good things or bad things we get the figure सम. Vv. 144 145 are respective illustrations

*Other Illustrations* (1) त्वमर्हता प्रागसर. स्मृतोऽसि न शकुन्तला मूर्तिमती च सत्क्रिया । समानयस्तुल्यगुणं वधूवर चिरस्य वाच्यं न गत प्रजापति ॥

(2) दिष्ट्या शकुन्तला साध्वी सदपत्यमिद भवान् । श्रद्धा वित्त विधिश्चेति त्रितय तत्समागतम् ॥ (3) उष्ट्राणा च गृहे लग्न गर्दभा स्तुतिपाठका । परस्परं प्रशसन्ति, अहो रूपमहो ध्वनि ॥

**सम & समुच्चय**— In both we have सद्योग and असद्योग. It is quite possible that an instance of समुच्चय like उमा वधूर्भवान् दाता याचितार इमे वयम् । वर शम्भुरल ह्येष त्वत्कुलोद्भूतये विधि. may be confounded with सम, because there is a union of appropriate things. But we should note that in समुच्चय the combination of good or bad things is a cause of some result, while in सम such a combination does not have any such causal function and is by itself striking

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### (48) विषम ( Unequal )

**A critical Note :** (1) *Definition* क्वचिद् यदतिवैधर्म्यान्नि श्लेषो घटनामियात् । कर्तुं क्रियाफलावाप्तिर्नैवानर्थश्च यद् भवेत् ॥ गुणक्रियाभ्या कार्यस्य कारणस्य गुणक्रिये । क्रमेण च विरुद्धे यत्स एष विषमो मत ॥ *Analysis of the Definition* The विषम अलङ्कार is divided into four broad categories (1) When two things are said to be too incongruous to be associated (2) when an agent attempting a task, not only does not succeed therein but on the contrary meets disaster (3) the qualities or कार्य and कारण are contradictory (4) the actions of कार्य and कारण are contradictory

We have to raise here a number of pertinent considerations: (1) First of all we must note that Mammata does not give a general definition of विषम He only enumerates four varieties thereof. Ruyyaka and Vis'vanātha too do the same It is Jagannātha who gives a general definition. ' अननुरूपससर्गो विषमम् । ' He says this अननुरूप ससर्ग can be possible in several ways We need not say that it can have only the four ways which Mammata enumerates And Mammata himself realises this, for after giving illustrations for the four varieties, he gives another miscellaneous instance, wherein also, he says विषम should be understood according to special circumstances of that case. Actually that example can come under first variety of विषम as given by मम्मट. The first variety, as defined,

requires utter incongruousness only, it need not be based on a particular relation of simple विरोधिनौ or अवयवावयविनौ. It would thus be clear that when this additional example based on अवयवावयविभाव is separately given as a different variety, Mammata either forgets what he has said earlier, or has not said earlier all that he wanted to say. Any way this would make no credit to him as writer. (2) Secondly he says that the विषम is 'समविपर्ययात्मा चतुरूपो'. But he never gives the four varieties of सम. He only gives one variety which corresponds with the first variety of विषम अलङ्कारसर्वस्व says that the other three varieties of सम if admitted, would not be charming. Acc. to Jagannātha and Appaya they can have charm and we agree with Jagannātha and Appaya. Here are a few examples of other varieties of सम (a) *Corresponding to 2nd variety of Visama* (1) उच्चैर्गजैरटनमर्थयमान एव त्वामाश्रयन्निह चिरादुषितोऽस्मि राजन्। उच्चाटनं त्वमपि लम्भयसे तदेव मामद्य नैव विफला महता हि सेवा ॥ (2) नितरां धनमाप्नुमर्थिभिः क्षितिपत्वा समुपास्य यत्नतः। निधनं समलम्भि तावकी खलु सेवा जनवाञ्छितप्रदा ॥ (b) *corresponding to 3rd variety of Visama* मन्त्रापितह्विर्दीप्तहुनाशनतनूभुव। शिखास्पर्शेन पाञ्चाल्या स्थाने दग्ध सुयोधन ॥ (c) *corresponding to 4th variety of Visama* वडवानलकालकूटलक्ष्मीगरुड्यालग्ना सहैधित। रजनीरमणो भवेन्नृणां न कथं प्राणवियोगकारणम् ॥ (3) Thirdly the second variety of विषम, as defined by Mammata requires (i) non-attainment of desired object and (ii) befalling of a calamity in addition. But the illustration given by him does not satisfy these conditions. Therein the hare trying to escape सिंहिकासुत resorts to the moon but fails to get that escape being devoured by another सिंहिकासुत. But what additional calamity is there? The moon being swallowed is no calamity to the hare! Happier examples would be the following (1) अयं रत्नाकरोऽम्भोविरित्यसेवि घनागया। धनं दूरेऽस्तु वदनं अपूरितं क्षारवारिभिः ॥ (2) गोपाल इति कृष्णं त्वं प्रचुरक्षीरवाञ्छया। श्रितो मातृस्तनक्षीरमण्यलम्भं मया कृतम् ॥ (3) यो हठं प्रतिनिषेधमुदस्तं सुम्भवा प्रियतमस्य कटाक्षः। स प्रतोद इव तस्य विशेषात् प्रेरकं किमपि हन्तं बभूव ॥ Acc. to Jagannātha and Appaya the second variety can be three-fold (i) Both the grounds (of मम्मट) being present (ii-iii) Either one or the other being present

v. 148 This is नवसाहस्राब्दकचरित I 62

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149 This is रुद्रट's काव्यालङ्कार IX 47

v 150 This is माघ's शिशुपालवध 13-40

इत्यादा० Here the incongruity lies in one sleeping in an ocean and drinking all the worlds along with that ocean. Further he whose belly drinks all the worlds, is drunk by a woman with only a half-opened eye Herein lies the second incongruity.

*Other Illustrations* (1) दूरीकर्तुं प्रियं बाला पद्मेनाताडयद् रुषा । स बाणेन हतस्तेन तामाशु परिसब्बजे ॥ (२) नमुसकमिति ज्ञात्वा प्रियायै प्रेषित मन । तत्तु तत्रैव रमते हता पाणिनिना वज्रम् ॥ (3) भक्ष्याशयाऽहिमञ्जूषा दष्टवाऽखुस्तेन भक्षित । (4) लोके कलङ्कमपहातुमय मृगाङ्को जातो मुखं तव पुनस्तिलकच्छलेन । तत्रापि कल्पयास तन्वि कलङ्ककलेखा नार्यं समाश्रितजन हि कलङ्कयन्ति ॥ (5) पद्मातपत्ररसिके सरसीरुहस्य किं बीजमर्पयितुमिच्छसि वापिकायाम् । कालं कलिर्जगदिदं न कृतज्ञमज्ञे स्थित्वा हरिष्यति मुखस्य तवैव लक्ष्मीम् ॥ (6) क्व सूर्यप्रभवो वशः क्व चात्पविषया मति । तितीर्षुर्दुस्तर मोहादुडुपेनास्मि सागरम् ॥ (7) न खलु न खलु बाणः सनिपात्योऽयमस्मिन्मृदुनि मृगशरीरे पुष्पराशाविवान्नि । क्व वत हरिणकानां जीवितं चातिलोलं क्व च निशितनिपाता वज्रसारां शरास्ते ॥ (8) विमानशयनार्हं हि सौकुमार्यं इदं क्व च । खरदर्भाङ्कुरवती तपोवनमही क्व च ॥

**विषम (III & IV Variety) विरोध and असङ्गति** — All these three figures resemble in so far as all of them are based on apparent contradiction. But while विरोध is general and generally its charm lies in representing स-भावतः भिन्नाश्रय things as residing in एकाश्रय, असङ्गति and विषम have a limited extent and a specialised charm. असङ्गति, for example, lies in कार्य and कारण which are normally एकाश्रय being stown as भिन्नाश्रयनिष्ठ, while विषम represents a contradiction between गुणक्रिया of कार्य and गुणक्रिया of कारण.

(49) अधिकम् (Exceeding)

**A critical Note** (1) *Definition*. महतोऽर्थे न्महीयासावाश्रिताश्रययोः क्रमात् । आश्रयाश्रयिणौ स्याता तनुत्वेऽप्यधिकं तु तत् ॥ (2) *Analysis*—

When there is a महत् आश्रित or महत् आश्रय, and when their respective तनु आश्रय and तनु आश्रित are represented as महीयस् (greater) than that महत् आश्रित or महत् आश्रय respectively, we get the figure अधिक To illustrate (1) In, v 151 the आश्रित 'यशोराशि' is really vaster than the आश्रय 'भुवनत्रितयोदर'. But the poet represents this 'भुवनत्रितयोदर' to be even greater than यशोराशि which latter it contains (2) In v 152 the आश्रय 'कैटभ-द्विष-तनु' is really vaster than the आश्रित 'तपोधनाभ्यागमसम्भवा मुद.' But the poet represents the मुद to be vaster than the तनु, wherein they could not be contained.

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v 151 This is काव्यादर्श II 219

v 152 This is माघ's शिशुपालवध I 23 and describes the delight of Lord Kṛṣṇa at the arrival of Nārada

*Other 'Illustrations'* (1) गिरामविषयो राजन् विस्तारस्तव चेतसः । सावकाशतया यत्र शेते विश्वाश्रयो हरिः ॥ (2) किमधिकमस्य ब्रूमो महिमान् वारिधेर्हरियंत्र । अज्ञात एव शेते कुक्षौ निक्षिप्य भुवनानि ॥

### (50) प्रत्यनीक (Rivalry)

**A critical Note :** (1) *Definition*. प्रतिपक्षमशक्तेन प्रतिकर्तुं तिरस्क्रिया । या तदीयस्य तत्स्तुत्यै प्रत्यनीकं तदुच्यते ॥ (2) *Analysis*. When any one, unable to retaliate against an adversary directly, retaliates against someone belonging to adversary's party, we get the figure प्रत्यनीक. Actually such a retaliation leads to the greater glory of the adversary! The name of this figure is thus explained अनीक सैन्य तस्य प्रतिनिवि प्रत्यनीकम् । तन्सादृश्यादय-मलङ्कारोऽपि प्रत्यनीकमिति व्यपदेशमलभत ।, Viśvanātha defines this figure as 'प्रत्यनीकमशक्तेन प्रतीकारे रिपोर्यदि । तदीयस्य तिरस्कारस्तस्यै-वोत्कर्षसाधकः ॥'

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V. 153 मनोभव was defeated in beauty by the नायक. He directly could not retaliate So he harasses the नायिका who is loving the नायक.

V. 154 This is माघ's शिशुपालवध 14.78 It is descriptive of Kṛṣṇa. Herein राहु, who could not directly retaliate against

Kṛṣṇa (i.e. Viṣṇu), his enemy, retaliates by harassing the moon which is कृष्णपक्षीय. Here the relationship between moon and Kṛṣṇa is based on her सादृश्यसम्बन्ध with कृष्ण's face.

*Other Illustrations* (1) मध्येन तनुमध्या मे मध्य जितवतीत्ययम् । इभकुम्भौ भिनत्त्यस्या कुचकुम्भनिभौ हरि ॥ (2) रे रे मनो मम मनोभवशासनस्य पादाम्बुजद्वयमनात्मानमन्तम् । किं मा निपातयसि सस्कृतिगर्तमध्ये नैतावता तव गमिष्यति पुत्रशोक ॥

### ( 51 ) मीलितम् ( Merger )

**A critical Note:** (1) *Definition* समेन लक्षणा वस्तु वस्तुना यन्निगूह्यते । निजेनागन्तुना वापि तन्मीलितमिति स्मृतम् ॥ (2) *Analysis* When one thing is concealed by another thing on account of some natural or adventitious characteristic which is similar, we get the figure मीलित. In V 155 we find that दृक्तरलतादि characteristics, being natural in young ladies, conceal the adventitious दृक्तरलतादि arising through intoxication. In V 156 we are told how the coolness of Himālayas causes, adventitious कम्पपुलकौ in case of the enemies which conceal the कम्पपुलकौ the enemies were having actually through fear of the valorous king under description.

*Other Illustrations* (1) लक्ष्मीवक्षोजकस्तुरीलक्ष्म वक्षस्थले हरे । अस्त नालक्षि भारत्या भासा नीलोत्पलाभया ॥ (2) सदैव शोणोपल ( ruby )—कुण्डलस्य यस्या मयूखैररुणीकृतानि । कोपोपरक्तान्यपि कामिनीना मुखानि शङ्काविदधुर्न यूनाम् ॥ (3) मदिरामदभरपाटलकपोलतललोचनेषु वदनेषु । कोपो मनस्विनीनां न लक्ष्यते कामिभिः प्रभवत् ॥

### (52) एकावली ( Necklace )

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**A critical Note** (1) *Definition*. स्थाप्यते ऽ पोह्यते वापि यथापूर्वं पर परम् । विशेषणतया यत्र वस्तु सैकावली द्विधा ॥ (2) *Analysis of the Definition*. When each succeeding thing is stated to be an attribute of each prior thing or is denied to be an attribute of each prior thing, we get the twofold एकावलि. V. 157 ( पद्मगुप्त's नवसाहस्राङ्कव्रित I 22 ) and v 158 ( Bhaṭṭikāvya II 19 ) illustrate these two varieties respectively.



*Other Illustrations* (1) न सा सभा यत्र न सति वृद्धा वृद्धा न ते ये न वदन्ति धर्मम् । नास्ते स धर्मो न हि यत्र सत्य सत्य न तद्यत् कपटेन विद्यम् ॥ (2) सरो विकसिताम्भोजमम्भोज भृङ्गसङ्गतम् । भृङ्गा यत्र ससङ्गीता. सङ्गीत सस्मरोदयम् ॥

**एकावलि & मालादीपक**— Both resemble in so far as in both there is a connection between preceding and succeeding objects. But (1) while in मालादीपक each preceding object qualifies and lends charm to each succeeding one, in एकावलि it is the other way (2) Further in मालादीपक there is the additional charm of all being connected with one and the same attribute This is not so in एकावलि

**एकावलि & कारणमाला**— Both resemble in being characterised by a relation between preceding and succeeding objects But (1) while the relation between a preceding and succeeding object in कारणमाला is कार्यकारणभाव, in एकावलि it is विशेषणविशेष्यभाव (2) In कारणमाला, each preceding thing is the cause of each succeeding thing In एकावलि each succeeding thing is a विशेषण of each preceding one

### (53) स्मरणम् ( Reminiscence )

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**A critical Note :** (1) *Definition* ययानुभवमर्थस्य दृष्टे तत्सदृशे स्मृति । स्मरणम् । (2) *Analysis* A certain thing is seen earlier. Subsequently one sees something similar to it And one gets a vivid reminiscence of the earlier object seen This is, in essence, the nature of स्मरण If should be remembered that for स्मरणालङ्कार, the reminiscence must be based on a similarity between the thing seen and thing remembered If there is a mere remembrance without such सादृश्यज्ञान, we would not get स्मरणालङ्कार e g इत एव निजालय गताया वनिताया गुरुभिः समावृतायाः । परिवर्तितकन्धर नतम्भ स्मयमान वदनाम्बुज स्मरामि ॥ Jagannātha says that this सादृश्यज्ञान need not be सादृश्यानुभव always that is, we need not actually see onething and remember similar another. We may think of one thing and then remember another similar thing and still have स्मरण e g सन्धेवास्मिञ्जगति बहव पक्षिणो रम्यरूपास्तेषा मध्ये मम तु महती वासना चातकेषु । यैरध्यक्षैरथ निजसख नीरद स्मारयद्भिः स्मृत्यारूढ भवति किमपि ब्रह्म कृष्णाभिधानम् ॥ Another point

of note is that स्मरण may arise from dissimilarity too e. g. शिरीषमृद्वी गिरिषु प्रपेदे यदा यदा दुःखशतानि सीता। तदा तदाऽस्या भवनेषु सौख्य-लक्षानि दध्यौ गलदश्रु राम ॥

*Other Illustrations* (1) विकच वारिज वीक्ष्य मधुपावलिभूषणम् एणीदृशः स्खलद्वेणि वदन स्मृतवान् हरि ॥ (2) अतिशयित० उ रा च. 5.4

### (54) भ्रान्तिमान् (Delusion)

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**A critical Note** (1) *Definition* भ्रान्तिमान्यसवित् तत्तुल्यदर्शने । (2) *Analysis* When a प्राकरणिक thing when observed gives rise to an erroneous cognition of it being some other अप्राकरणिक thing, then we get this figure भ्रान्तिमान्. This figure भ्रान्तिमान् has to be distinguished from रूपक or अतिशयोक्ति. Let us take an instance of a 'guñjā berry' and 'spark of fire'. If one poetically identifies them as 'गुञ्जाफल अग्निकण', we get रूपक. Here the identification is made with a full consciousness of a difference between the two and the identification is आहार्य. Even when we resort to अतिशयोक्ति and call the guñjā berry as 'अग्निकण' even here within our mind the आहार्यत्व of this phenomenon and the mutual distinction between the उपमेय & उपमान is there. But if one perceives a guñjā-berry, and *mistaking it* for अग्निकण, begins to blow at it to make fire, that is भ्रान्तिमान्. Because here the mistaken cognition is taken to be real and one's activity further arises on the basis of that false reality. Mammata has made this point clear in his *vṛtti*

V 161. This verse is शाङ्कर्षणरपद्धति No 3640 ascribed to भास. But it is not found in the thirteen known plays of Bhāsa. The verse beautifully describes the delusion caused by moonlight in case of acat, an elephant and a lady

*Other Illustrations* (1) पलाशमुकुलभ्रान्त्या शुकतुण्डे पतत्यलि । सोऽपि जम्बूफलभ्रान्त्या तमलि धर्तुमिच्छति ॥ (2) बल्लाल क्षोणिपाल त्वदहितनगरे सञ्चरन्ती किराती रत्नान्यादाय कीर्णान्युत्तरखदिङ्गारशङ्काकुलाक्षी। क्षिप्त्वा-श्रीखण्डखण्ड तदुपरि मुकुलीभूतनेत्रा धमन्ती श्वासामोदप्रसक्तैर्मधुकरपटलैः धूम-शङ्का करोति ॥ (3) राम स्निग्धतरस्याम विलोक्य वरमण्डले । धाराधरधिया घीर नृत्यन्ति स्म शिखावला ॥

(For भ्रान्तिमान् अलङ्कार the erroneous cognition must be poetic or striking The शङ्खरूपीत्व perceived by a पित्तोपहत person is no भ्रान्तिमान् अलङ्कार Nor is the following a भ्रान्तिमान् :— दामोदरकराघातविह्वलीकृतचेतसा । दृष्ट चाणूरमल्लेन शतचन्द्र नभस्तलम् ॥ )

भ्रान्तिमान् & मीलित—In both there is some confusion through resemblance But while in भ्रान्तिमान् out of the two confounded things only one exists and it is mistaken for the other, in मीलित both things are there But one overshadows the other and the latter is therefore not perceived

### ( 55 ) प्रतीपम् ( Converse )

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**A critical Note Definition** (1) "आक्षेप उपमानस्य प्रतीपमुपमेयता । तस्यैव यदि वा कल्प्या तिरस्कारनिबन्धना ॥" (2) *Analysis* प्रतीप is of two types (1) When a normal उपमान is condemned as inadequate we get one variety (2) Or when a famous उपमान is made an उपमेय, that itself is an insult to it This leads to the second variety In both varieties the aim of condemning the उपमान is to praise or exalt the उपमेय In the second variety again there are two possibilities (a) When उपमान is said to be not even a good उपमेय to be compared with the original उपमेय and so the उपमा between them is not plausible (b) When an उपमा is actually stated, making the उपमान occupy the position of उपमेय, which is a humiliating position for the उपमान

V. 161 illustrates first variety of प्रतीप, VV. 162 and 163 ( रुद्रट's काव्यालङ्कार VII 178 ) the two subvarieties of the second variety

Mammata then introduces yet another variety of प्रतीप (not mentioned in कारिका), wherein an entity so unique & exalted as not to be even taken as उपमान, is taken to be an उपमान, thus lowering its eminence to some extent In V 165 हालाहल is reduced to such condition by making it an उपमान for दुर्जनवचनानि.

**प्रतीप & व्यतिरेक**—In both the prominent idea is the suggestion of the superiority of उपमेय. But while in प्रतीप this is

achieved by degrading the उपमान by showing its inadequacy or by making it उपमेय or declaring it to be even unworthy of उपमेयत्व, in व्यतिरेक the objective is achieved by pointing to some उपमेयगत आधिक्य or उपमानगत न्यूनत्व. Thus while प्रतीप rests after all on साधर्म्य, व्यतिरेक rests on साधर्म्य and वैधर्म्य both.

*Other Illustrations* (1) किं जल्पसि मुग्धतया हन्त ममाङ्ग सुवर्णवर्ण-मिति । तद्यदि पतति हुताशे तदा हुताशे तवाङ्गवर्ण स्यात् ॥ (2) तद्वक्त्र यदि मुद्रिता शशिकथा हा हेम सा चेद् द्युतिस्तच्चक्षुर्यदि हारित कुवलयैस्तच्चेत् स्मित का सुधा । धिक् कन्दर्पधनुर्भुवौ यदि च ते कि वा बहु ब्रूमहे यत्सत्यं पुनरुक्तवस्तु-विमुख. सर्गक्रमो वेधसः ॥

### ( 56 ) सामान्यम् ( Common )

**A critical Note :** (1) *Definition* प्रस्तुतस्य यदन्येन गुणसाम्यविवक्षया । ऐकात्म्य बध्यते योगात् तत् सामान्यमिति स्मृतम् ॥ (2) *Analysis of the Definition* When a particular प्रस्तुत thing is shown to be as if identical with another, to show the great similarity between the two, then we get the figure सामान्य. We fail to see why Mammata puts the words 'अतादृशमपि'. The प्रकृत is definitely *like* the अप्रकृत. Otherwise सामान्य would be impossible. Though the two things-प्रकृत & अप्रकृत-may not be एकगुण they must be समानगुण. And समानगुणत्व leads to तादृशत्व. Thus e.g. in V 166 (काव्यालंकार सूत्र-under 4.3 10) the whiteness of the अभि-सारिकास and of the moonlight, being of like intensity, are undistinguishable.

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**अत्र निमित्ता०** In the verse वेत्रत्वचा० etc. we are told that the नवचम्पकानि used as earpendants by ladies having a cane-skin-complexion were hardly distinguishable on the cheeks of ladies. Only because the bees hovered round them, could they be distinguished. Now Mammata, in वृत्ति, observes that though distinction between the two is realised through the bees, the earlier cognition of confused identity remains a fact. It cannot be denied, though it may be later sublated. So सामान्य remains an अलङ्कार in the verse under discussion. (By the way according to poetic convention bees are not attracted by champaka flowers !)

**सामान्य & मीलित-** Both resemble in so far as in both there are two things of similar properties brought together and there is a concealment arising through these similar qualities. But while in मीलित, the common property is more intense in one thing than in the other and so the former conceals the latter completely, in सामान्य the common property is of like intensity in both objects and thus the two objects become undistinguishable (मीलिते उत्कृष्टगुणेन निकृष्टगुणस्य तिरोधानम् । सामान्ये तु उभयोस्तुल्यगुणतया भेदाग्रहः ।)

*Other Illustrations* (1) मल्लिकाचित्तधम्मिल्लाश्चारुचन्दनचर्चिता । अविभाव्या सुखं यान्ति चन्द्रिकास्वभिसारिका ॥ (2) यस्मिन्हिमानीनिकरावदाते चन्द्राश्कैवत्यमिव प्रयाते पुच्छाश्रयाभ्या विकला इवाद्रौ चरन्ति राकासु चिरचमयं ॥ (3) रत्नस्तम्भेषु सक्रान्तं प्रतिबिम्बशतैर्वृतः । लङ्केश्वरं सभामध्ये न ज्ञातो बालिसूनुना ॥

### ( 57 ) विशेष ( Special )

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**A critical Note** (1) *Definition* विना प्रसिद्धमाधारमाधेयस्य व्यवस्थितिः । एकात्मा युगपद् वृत्तिरेकस्यानेकगोचरा ॥ अन्यत् प्रकुर्वत कार्यमशक्यस्यान्यवस्तुनः । तथैव करणं चेति विशेषस्त्रिविधः स्मृतः ॥ (2) *Analysis of the Definition* The figure विशेष has three varieties, all of which practically are different figures (1) Firstly विशेष occurs when a supported is described to exist without its wellknown substratum e g V. 168 ( रुद्रट's काव्यालङ्कार IX 6 ) where we are told how the poet's speech remains even when poets are no more (2) Secondly विशेष occurs when one and the same thing is simultaneously present at different places e g V 169 where a cowife is said to be living in the heart, eyes and words of the husband of the speaker. (3) Thirdly विशेष occurs when one embarks on a particular undertaking and achieves some totally uncalculated impossible results in that very effort e g V 170 where we are told how creator in creating the प्रकृत king created a new Cupid, Sun and Brhaspati, or V. 171 ( रघुवश VII 66 ) where we are told how Death, in robbing Aja of his wife Indumati robbed him of a minister, friend and disciple too !

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सर्वत्र...इति ।-- This passage is very important. Because it discusses a certain common basis of figures of speech in general (barring a few exceptions). The bare wording of Mammata is 'In all such cases (of different figures) अतिशयोक्ति forms the very soul'. Without अतिशयोक्ति, अलङ्कारs would generally be impossible. That is what भामह also says (काव्यालङ्कार II 85) in सैषा सर्वत्र. He states there that this (अतिशयोक्ति) (सैषा) is the वक्त्रोक्ति or striking expression in all figures. Which अलङ्कार can be there without अतिशयोक्ति? So poets should aspire to cultivate it.

Now what does the word 'अतिशयोक्ति' mean here? According to उद्योत and others it does not mean the figure अतिशयोक्ति, but it means वक्त्रोक्ति itself. The figure अतिशयोक्ति cannot be understood here because in the verse itself where this discussion is raised, no अतिशयोक्ति is possible. So we have to take it to mean वैचित्र्य or 'striking mode of expression' and Mammata has elsewhere also said वैचित्र्य चालङ्कार. We have to make भामह's quotation obviously as a support to this view and it emphasises that वक्त्रोक्ति is the basis of अलङ्कार's. Mammata's use of the word प्रायेण is just to exclude figures like स्वभावोक्ति, परिकर etc.

But Prof. Gajendragadkar strongly argues for the view that अतिशयोक्ति here means the figure अतिशयोक्ति treated by Mammata with a five-fold classification. (1) Firstly, he says, in all cases or विशेष, अतिशयोक्ति of the असम्बन्धेऽपि सम्बन्ध type is there. (2) The quotation from भामह is from his treatment of अतिशयोक्ति and the context leaves no doubt whatsoever that सैषा means सैषा अतिशयोक्ति. So भामह holds very clearly that अतिशयोक्ति constitutes the वक्त्रोक्ति in अलङ्कार. We must also note that भामह's conception of अतिशयोक्ति is very wide as compared to Mammata's. (3) If अतिशयोक्ति just meant वैचित्र्य then प्रायः of मम्मट would have no meaning. For all अलङ्कार's including स्वभावोक्ति etc too according to मम्मट, must have वैचित्र्य.

Prof. Gajendragadkar has also argued that there is no reason why the word अतिशयोक्ति should be taken in an unusual

sense of वैचित्र्य. So also what is the propriety of raising this topic here, after appropriately enough, under the discussion of the first figure उपमा itself, that assertion of वैचित्र्य चालङ्कार. is made. Further other आलङ्कारिक's like भामह, दण्डिन्, and हेमचन्द्र have also asserted that अतिशयोक्ति is the basis of figures of speech. While भामह and दण्डिन् owing to the elastic nature of their definition of अतिशयोक्ति, speak of it as being the basis of all figures of speech generally, Mammata and Hemacandra owing to the limited scope of their अतिशयोक्ति state that it constitutes the life of most figures. But all of them obviously are referring to अतिशयोक्ति the figure. It seems obvious that Prin. Gajendragadkar is on sound grounds.

*Other Illustrations* (1) युक्त तु याते दिवमासफेन्दौ ददाश्रिताना यदभूद विनाश । इदं तु चित्र भुवनावकाशे निराश्रया खेलति तस्य कीर्तिः ॥ (2) किं नाम तेन न कृतं सुकृता पुरारे दासीकृता न खलु का भुवनेषु लक्ष्मीः । भोगा न के विभुजिरे विबुधैकलभ्या येनाथितोऽसि करुणाकर हेलयाऽपि ॥ (3) प्रासादे सा पथि पथि च सा पृष्ठत सा पुर. सा पर्यङ्के सा दिशि दिशि च सा तद्विद्योगानु-रस्य । ह ह्यो चेत प्रकृतिरपरा नास्ति मे क्वापि सा सा सा सा सा जगति सकले कोऽयमद्वैतवादः ॥

### ( 58 ) तद्गुण ( Borrower )

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**A critical Note** · (1) *Definition* स्वमुत्सृज्य गुण योगादत्युज्ज्वल-गुणस्य यत् । वस्तु तद्गुणतामेति भण्यते स तु तद्गुणः ॥ (2) *Analysis* When anything, loses its own quality and gets tinged by the quality of some neighbouring thing which has that quality very prominently, we get the figure तद्गुण

**विभिन्न** · This is शिशुपालवध IV 14 It contains a description of mountain रावतक We are told therein how the (green) horses of the sun get tinged red by the the lustre of Aruṇa, and once more become green through the green jewels (emeralds) on the mountain Raivataka, when the sun's chariot approaches Raivataka.

*Other Illustrations* · (1) नीतो नासान्तिक तन्व्या मालत्या कुसुमोत्करः बन्धूकभावमानिन्ये रागेणाधरवर्तिना ॥ (2) जगाद वदनच्छन्नपद्मपर्यन्तपातिनः ।

नयन्मधुलिहः स्वैत्यं उदग्रदशनाशुभि ॥ (3) अधरेण समागमाद्रदाना अरुणिभ्ना  
पिहितोऽपि शुद्धभाक् । हसितेन सितेन पक्ष्मलाक्ष्या पुनरुल्लासमवाप जातपक्ष ॥

**तद्गुण & मीलित.**— Both resemble in concealment of one thing by another But while in मीलित one thing is concealed by another, in तद्गुण a quality of one thing is concealed by a quality of another thing Further while मीलित is based on साम्य, the तद्गुण is based on dissimilarity.

**तद्गुण & सामान्य** —Both are characterised by non-perception of a certain thing But while in सामान्य the two things under reference become undistinguishable on account of exactly similar qualities of equal intensity, in तद्गुण a more powerful quality of one thing conceals a weaker quality of another Further सामान्य is साम्यनिष्ठ while तद्गुण is based on dissimilarity.

**तद्गुण & भ्रान्तिमान्** —Both resemble in as much as both are characterised by error But while in भ्रान्तिमान् one thing is mistaken for another through similarity, in तद्गुण a quality of one thing is perceived in place of another's quality due to the former's dominating influence. So also in भ्रान्तिमान् only one thing is perceived and misunderstood for another similar thing, but in तद्गुण both things are seen, with the qualities of one colouring the other.

### (59) अतद्गुण (Non-Borrower)

**A Critical Note** (1) *Definition* तद्रूपाननुदहारश्चेदस्य तत् स्यादततद्गुणः ॥ (2) *Analysis* When a thing refuses to be tinged by a stronger quality of a neighbouring thing, we get अतद्गुण. This is a counterpart of तद्गुण In v. 173 (हाल's गाथासप्तशती 765) we are told in *cd* how the lover placed in रागभरित हृदय has not become रक्त<sup>1</sup> Mammata has brought an unnecessary discussion of प्रकृत and अप्रकृत entities in this figure in his वृत्ति "किञ्च... प्रतिपत्तव्यम्". What it amounts to is that अतद्गुण is twofold (1) When न्यूनगुण अप्रकृत does not assume the quality of अत्युज्ज्वलगुणप्रकृत e.g. v. 173 (ii) When the न्यूनगुण प्रकृत does not assume the quality of अत्युज्ज्वलगुण अप्रकृत e.g. v. 174.



**अतद्गुण & विशेषोक्ति**— Both resemble in a non-arising of effect even when causes are present But while विशेषोक्ति is general in nature extending to all such cases, अतद्गुण is restricted to a special type of non-assumption of powerful quality of a neighbouring entity.

**अतद्गुण & विषम (III)**— . In both there is break of usual कार्यकारण behaviour But while in विषम III a thing produces dissimilar effect, in अतद्गुण a thing fails to impress its powerful quality on its neighbour

*Other Illustrations* (I) कुचाम्यामालीढ सहजकठिनाभ्यामपि रमे न काठिन्य धत्ते तव हृदयमत्यन्तमृदुलम् । मृगाङ्गानामन्तर्जननि निवसन्ती खलु चिरं न कस्तूरी दूरीभवति निजमौरभ्यविभवात् ॥ (२) हन्त सान्द्रण रागेण भूतेऽपि हृदये मम । गुणगौर निषण्णोऽपि कथं नानं न रज्यसि ॥

### (60) व्याघात (Frustration)

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यद् यथा साधितं केनाप्यपरेण तदन्यथा । तथैव यद् विधीयेत स व्याघात इति स्मृत ॥ (11) *Analysis* When one achieves a certain thing in a particular way and then another undoes it in the same way we get व्याघात. In v. 175 (विद्वशालभञ्जिका I-2) we are told how Śiva burnt Cupid by his eye and ladies resurrect him by their eyes. Of course here व्याघात is based upon अतिशयोक्ति because विरूपाक्षदृक् is identified with वामलोचनादृक् though they are really different. So also the मनसिज that was burnt by Śiva, is different from मनसिज that women create by their eyes. There is another variety of व्याघात spoken of by आलङ्कारिकस (which can be brought under Mammata's definition) where one and the same argument is used to derive opposite conclusions e.g. इहैव त्व तिष्ठ द्रुतमहमहोभि कतिपर्यं समागन्ता कान्ते मृदुरसि न चायाससहना । मृदुत्व मे हेतु सुभग भवता गन्तुमधिकं न मृद्वी सोढा यद् विरहं कृतमायासमसमम् ॥

*Other Illustrations.* (1) तेजसा जगतस्तापं कृतं किरणमालिना । नरसिंहं महीपालं तेजसैव निरस्यसि ॥ (2) दीनद्रुमान् वचोभिः सलनिकरैरनुदिनं दलितान् । पल्लवयन्त्युल्लसिता नित्यं तैरेव सज्जनधुरीणा ॥

## (61) संसृष्टि (Collection)

**A critical Note . (I) Definition** सेष्टा संसृष्टिरेतेषाभेदेन यदिह स्थिति ॥ (ii) *Analysis* When two or more alamkāras are found to be independently existing in one and the same verse or passage we get संसृष्टि We can have a संसृष्टि of (i) शब्दालङ्कार only (ii) अर्थालङ्कार only or (iii) शब्दालङ्कार and अर्थालङ्कार [ examples respectively in vv 176 (शिशुपालवध 6-14) 177 (already discussed earlier) and 178 ]

## (62) सङ्कर (Commixture)

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**A critical Note (I) Definition** अविश्रान्तिजुषा मात्मन्यङ्गाङ्गित्वं तु सङ्कर । एकस्य च ग्रहे न्यायदोषाभावादनश्चय ॥ स्फुटमेकत्र विषये शब्दार्थालङ्कृतिद्वयम् । व्यवस्थितं च तेनासौ त्रिरूपं परिकीर्तितः ॥ (2) *Analysis*: When two or more figures occur together with mutual interdependence, in a verse or passage, we get सङ्कर सङ्कर is three-fold (1) अङ्गाङ्गाभाव सङ्कर (2) सन्देहसङ्कर (3) एकमदप्रतिपाद्यसङ्कर.

v. 179 Herein we find a तद्गुण first when pearl-necklaces become red by विम्बोऽङ्कान्ति, and then arises भ्रान्तिमान् when शबरः mistake these for गुञ्जाफलानां स्रजः and do not take these away.

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v 180 Herein there is a commixture of उपमा, रूपक, उत्प्रेक्षा and श्लेष

**कलङ्क एवा...शरण स्यात्** The points made herein are that in the phrase करधृतकलङ्काक्षवलय करधृतत्व which goes principally with अक्षवलय ( the उपमान ) makes the phrase उपमानप्रधान and so the compound is a रूपक The करधृतत्व of the कलङ्क is only secondary and figurative and cannot develop उपमा

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v. 181 This is रत्नाकरः हरविजय 5-173. It illustrates a सङ्कर of यमक and अनुलोम-प्रतिलोम, both शब्दालङ्कारः This seems to be an attempt to controvert the view of रय्यक who holds that सङ्कर of शब्दालङ्कारः is not possible. We feel that Mammata

is not very convincing in saying that here there is a सङ्कर of the शब्दालङ्कारसंयमक and अनुलोम-प्रतिलोम. Are these two figures really interdependent? We rather feel this to be an instance of एकपदप्रतिपाद्यसङ्कर.

Kārikā 54 cd. This refers to सदेहसङ्कर where more than one figures are likely, but we have no deciding criterion to fix any one of them as the figure; at the same time they cannot also be said to be all existing together. This gives rise to सदेहसङ्कर.

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V 182 This raises a doubt about its being a समासोक्ति or अप्रस्तुतप्रशंसा. V 183 This verse gives rise to a doubt about several figures likely to be there cp the वृत्ति which gives the details thereof.

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यत्र तु—प्रतिकूलता वा—Mammata points out here that सदेहसङ्कर would not arise if there is a definite न्याय (i. e. साधकप्रमाण) for a figure, or दोष (i. e. बाधकप्रमाण) against a figure.

v 184 हासद्युति going will उपमेय वक्त्र makes वक्त्रशशिन् उपमेय-प्रधान and hence becomes साधकप्रमाण for उपमा.

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The अपरत्व of शीताशु, makes this verse उपमानप्रधान and so it is साधक for taking वक्त्रेन्दु as रूपक. v 186 Here the आलिङ्गन to the राजनारायण by लक्ष्मी clearly shows that उपमा is ruled out. For if उपमा were to be there राजा would be principal and he cannot be embraced by लक्ष्मी, a परस्त्री, simply through resemblance with नारायण. v 187 This is धर्माचार्य's पञ्चस्तवी III. Herein मञ्जीरशिञ्जितम् becomes a बाधकप्रमाण for रूपक in पादाम्बुज; because it cannot go with the उपमान अम्बुज. It may as well be a साधकप्रमाण of उपमा, as it goes with उपमेय. But मम्मट says that a बाधकप्रमाण is more prominently grasped than a साधकप्रमाण in such cases.

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स्फुटं . च- This deals with एकपदप्रतिपाद्यसङ्कर According to Mammata's definition and illustration it appears that he believed that one शब्दालङ्कार and one अर्थालङ्कार are necessary to constitute the एकपदप्रतिपाद्यसङ्कर. But others do not share this view with him They believe that two शब्दालङ्कारs or two अर्थालङ्कारs also can give us एकपदप्रतिपाद्यसङ्कर.

v 188 This is रत्नाकर's हरविजय 19-1 Herein रूपक and अनु-प्रास are एकपदानुप्रविष्ट

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योऽलङ्कार ....ज्यायान् । These two sentences seem to be directed against ह्य्यक, the author of the अलङ्कारसर्वस्व who believes that the basis of the division of figures into शब्दालङ्कारs अर्थालङ्कारs and उभयालङ्कारs is आश्रयाश्रयिभाव Mammata points out that आश्रयाश्रयिभाव is impossible, without an appeal to अन्वयव्यतिरेक. It is, therefore, better to say that अन्वय and व्यतिरेक determine the division of figures, rather than आश्रयाश्रयिभाव.

Kārikā 56 Mammata now takes up the topic of अलङ्कार-दोषs and says that the different अलङ्कारदोषs are as good as included in earlier काव्यदोषs discussed earlier in Ull VII and so they have not been discussed again. All the same he does give illustrations of several अलङ्कारदोषs and shows how these are included in the काव्यदोषs discussed earlier. The following is a list of these.—

(1) Faults of अनुप्रास - (1) प्रसिद्ध्यभाव = प्रसिद्धिविरुद्धता (11) वैफल्य = अपुष्टार्थत्व (111) वृत्तिविरोध = प्रतिकूलवर्णता.

(2) Faults of यमक - (1) पादत्रययमकम् = अप्रयुक्तत्वम्

(3) Faults of उपमा - (1-iv) उपमानस्य जातिगतन्यूनता or प्रमाणगतन्यूनता and उपमानस्य जातिगताधिक्यम् or प्रमाणगताधिक्यम् = अनुचितार्थत्वम् (v) धर्मगतन्यूनता = हीनपदत्वम् (vi) धर्मगताधिक्यम् = अधिकपदत्वम् (vii) लिङ्गवचनभेदः = भिन्नप्रक्रमत्वम् (viii) कालपुरुषविध्यादिभेदः = भग्नप्रक्रमत्वम् (ix) असादृश्य & (x) असम्भव = अनुचितार्थत्वम्

(4) Faults of उत्प्रेक्षा - (1) शब्दस्य सम्भावने अशक्ति = अवाचकत्वम्

(5) Faults of अर्थान्तरन्यास— (i) निर्विषयत्वम् = अनुचितार्थता

(6) Faults of समासोक्ति.— (1) अनुपादेयत्वम् = अपुष्टार्थत्वम् or पुनरुक्तम्.

(7) Faults of अप्रस्तुतप्रशंसा — (1) अनुपादेयत्वम् = अपुष्टार्थत्वम् or पुनरुक्तम्

### Page 139

vv 189 This is मयूर's सूर्यशतक 71.

vv 190-191 This is रुद्रट's काव्यालङ्कार 2-22-23

### Page 141

vv 194-195 are taken from Vāmana

v 196 This is भामह II 55

v, 197 is taken from Vāmana

### Page 142

v. 198 This is वामन's काव्यालङ्कार 4-29

v. 199 This is भामह II 58

### Page 143

v 201 quoted by नमिसाधु on रुद्रट's काव्यालङ्कारसूत्रवृत्ति II-24.

### Page 144

v. 204 This is रघुवश 17-1

v 205 This is रत्नावलि I 20

### Page 145

ननु समानम् ..एवात्र प्रमाणम् । This longish discussion arises over the fault of प्रक्रमभङ्ग arising from कालादिभेद in an उपमा According to Mammata sentences like 'काम इव सुन्दरो अयं राजा भाति' or 'काम इव अयं राजा भाति' or 'युधिष्ठिर इव अयं सत्यं वदति' are all examples of प्रक्रमभङ्ग because the उपमान in each case is of the past and the उपमेय of present. Here an opponent may plead that we can avoid the प्रक्रमभङ्ग by taking a different but suitable समानधर्म, stated or implied, and get over this difficulty. For example in the first sentence above we shall take सुन्दरत्व expressed by सुन्दर as समानधर्म and in the second we

shall understand the word सुन्दर for the suggested समानधर्म 'सुन्दरत्व' But even such an opponent would find that the third sentence cannot be tackled this way But he may show his resourcefulness by paraphrasing the sentence as युधिष्ठिर इव सत्यवादी अयं सत्यं वदति and then take सत्यवादी as the समानधर्म and avoid the कालभेद But one may tell him that सत्यवादी सत्यं वदति is a redundant construction He may say that it is just like the Pāṇinian phrase रैषोष पुष्पाति and thus sanctioned by similar usage Mammata calmly says that this is a good argument as far as it goes But this is only to be used in cases of स्थितस्य गतिश्चिन्तनीया and not a good model to follow in everyday usage.

#### Page 146

v. 207 This is वामन's काव्यालङ्कारसूत्रवृत्ति 4-2

v. 208 This is भामह II 47

#### Page 147

v 210 This is Kumārambhava I 12

#### Page 148

v 211 This is रत्नाकर's हरविजय 3-37

#### Page 149

v 212 This is from प्रतीहारन्दुराज's वृत्ति on उद्भट's काव्यालङ्कारसंग्रह P 55

v. 213 This is भल्लटशतक 69

[The 'annotations on the portion from Kāvyaḍoṣas are very brief; because the text here is such as is 'निगदेनैव शब्दते' practically].

#### Page 150

v. 214 This verse is sufficiently discussed in the introduction.

I may conclude these notes just in the words of Mammaṭa (no joint authorship controversy please!) which would sum up my aim also behind this work

इत्येष मार्गो विदुषा विभिन्नोऽप्यभिन्नरूपः प्रतिभासते यत् ।

न तद् विचित्रं यदमुत्र समन्विनिर्मिता सघटनैव हेतुः ॥

# INDEX-A

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the Arabic to those of the Notes

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# ERRATA

( TO INTRODUCTION AND TEXT )

On Page	Line	For	Read
xii	5	aecepts	accepts
„	6	lenght	length
„	8	figurc	figure
„	29	maxmis	maxims
xiv	31	wroto	wrote
xv	29	<i>after ( IV 29-34 ) add</i>	are found in
„	33	ts	to
xvii	1	treatmeni	treatment
„	14	seperate	separate
„	30	the indistinct word after 'belong', is 'to'	
xix	9	Firsty	Firstly
„	8	four	five
xxi	14	drop the word 'to' after 'and'	
„	19	real sed	realised
„	21	after 'prose' put a semicolon	
„	34	overflow	overflow
xxii	7	the	the
xxiii	35	in	is
xxiv	30	opics	topics
xxvi	19	Vṛttivārtika	Vṛttivārtika
„	23	ālamkārikas	ālamkārika
xxviii	5	elaoration	elaboration
„	15	differnces	differences
„	27	hallmak	hallmark
xxix	5	unscon-	uncon-
„	11	inetivable	inevitable
„	22	eltite	elite
xxx	13	bird	birds
xxx1	9	from	form
„	26	व्रतचरिणः	व्रतचारिणः
„	36	drop 'is'	
xxxiii	6	मण्डन	मण्डन

„	12	Tha	The
„	19	see s	seers
xxxiv	2	89	39
„	12	68	66
„	13	73	71
13	1	०यदृच्छ०	०यदृच्छा०
„	5	०सत्ताक	०सत्ताकं
16	10	‘ गौरनुन्ध्यः ’	‘ गौरनुबन्ध्यः
35	5	सीदतायं	प्रसीदतायं
43	5	०नन्देन	०नन्देन
85	1	० विदाम्	०विदाम्
94	10	दूरे	दूरे
123	9	न चम्पकानि	नवचम्पकानि
126	12	तद्रूपा०	तद्रूपा०
141		Put the section-title ‘उपमादोषाः’ above the text on this page	
145	4	०त्तेनैव	०त्तेनैव
146	8	०मण्डालात्	०मण्डलात्
147	11	परिन्तानम्	परित्राणम्
150	5	हेतु	हेतुः

[ In notes on p.302 at the beginning of the notes on व्याघात pu the words : A critical Note : (1) *Definition* :]

